THE PAINTINGS OF

FRAGONARD

COMPLETE EDITION

BY GEORGES WILDENSTEIN

WITH A CATALOGUE RAISONNÉ
AND THREE HUNDRED AND FIFTY
ILLUSTRATIONS · INCLUDING
SIXTEEN IN COLOUR

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THE PAINTINGS OF FRAGONARD

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FRAGONARD

GEORGES WILDENSTEIN

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PHAIDON

A GAME OF HOT COCKLES (Cat. No. 444)

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COMPLETE EDITION

BY GEORGES WILDENSTEIN

PHAIDON

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CONTENTS

FOREWORD
p. vii

JEAN-HONORÉ FRAGONARD
p. 1

CONTEMPORARY REFERENCES
p. 45

THE LIFE OF FRAGONARD
p. 47

PLATES
p. 61

CATALOGUE
p. 189

BIBLIOGRAPHY
p. 327

INDEX
p. 329

FOREWORD

AN earlier version of this book, which occupied me from 1913 to 1919, never saw print, because I came to the conclusion that it was insufficiently complete. However I now regret not having published it at that time, for in spite of any further discoveries that I may have been able to make, the work contained even then a mass of unpublished documents many of which have since been 'rediscovered' and published by others. The catalogue of the Fragonard Exhibition (Paris 1921), for which I was responsible, also served in some degree to focus attention on certain questions; to a much greater extent than has sometimes been recognized, it has formed the basis of every work published since, and numerous lines of research have owed their direction to it.

However apart from the Goncourts' great article (1865), and the books by Portalis (1889) and Pierre de Nolhac (1906), no serious comprehensive work has been written about Fragonard. I have therefore taken up my studies once again, after excursions in very different fields, and at last have been able to bring my labours to a close. These years of work and reflection have not been wasted; they have allowed me to assemble an almost exhaustive documentation, to go through hundreds of sale and exhibition catalogues, and, above all, to re-examine at leisure the works themselves that have been at various times attributed to the Master from Grasse. And so, if in this book I admit only some five hundred paintings as authentic, this is not because I am unaware of a larger number of candidates for inclusion, but rather because investigation has shown that hundreds of other attributions cannot possibly be accepted. I have made an honest choice, strictly according to the evidence.

The catalogue is drawn up not in order of subject, as I have done in some previous works, but chronologically. This has involved an element of controlled guesswork, as at first sight there are only four or five dated pictures; the *Coresus* (1765), the Louveciennes panels (reputedly 1771), the portrait of M. de la Bretèche (1769), and *The Swing* (1766). On the other hand, Fragonard left no documents that could throw light on his personality or on his work. No theorist, he would seem to have deliberately avoided intellectual circles, in which he is never mentioned; he had little occasion to write letters, or if he did, his correspondence was not regarded as worth preserving; and if we know his signature, it is largely from having seen it appended to business or legal documents. Neither his teachers nor his fellow-artists wrote about him or said anything of importance; almost all that remains is a single telling remark of Boucher. [1] His son has left us no relevant information; the few but precious anecdotal details repeated by historians derive mainly – though this has never been stated so far – from the recorded conversations which the Goncourts had, about 1859, with his grandson, the Keeper of the Sèvres Porcelain Factory, who died in 1876. Born as he was in 1800, Théophile Fragonard had, of course, no first-hand recollections of his grandfather, who died when he was six, but he remembered what his grandmother had told him later.

But even though every other kind of record is lacking, there does exist evidence, some external, some internal, which enables us to date a number of pictures. Old exhibition catalogues [2] can once more be called to our aid, and also sale catalogues, since Fragonard's pictures were already passing from hand to hand as early as 1760; prints too, since many of his pictures were engraved. All of this

1. Some old texts referring to Fragonard are quoted on p. 45 below.
2. See *Fragonard et les Expositions de son temps* in *Mélanges Georges Wildenstein*, II, 1926, pp. 1–23.

gives us approximate dates, and when several pieces of evidence can be fitted together, as they sometimes can, it is possible to restrict the choice within very narrow limits and even to specify one year or another. Better still it is possible to group the pictures into categories; there is the cycle of 'portraits de fantaisie' and that of the trial paintings done with an eye to the Prix de Rome; there are the Italian gardens, the landscapes *à la* Ruysdael and the pictures in the manner of Boucher, Rembrandt, Tiepolo, and many others.

Using methods such as these, it is possible to arrive at a system of dating. As a result of the research that I had already carried out, I was asked to draw up the catalogue of the great Fragonard Exhibition held in Paris in 1921. The chronological table printed at the beginning of that catalogue already included the gist of many of the original discoveries that I had made, and the list of works was presented in a chronological order which was even then the result of a long period of study. The catalogue included certain works that do not appear in the present version, for the organization of an exhibition rarely allows one to make a selection as rigorous as one would wish, and attributions and descriptions almost always depend to some extent on the lenders, whom one would hesitate to displease.

As in my other books, I have tried to remain purely objective, and to avoid those effusions which make some recent studies of Fragonard so unreadable. I propose to give a general account of his *oeuvre*, which, it must be remembered, was the fashionable painting of the time. For, gifted as he was with an incredible virtuosity, and bringing new life to the art of painting in France through his technique, Fragonard was content in his subject-matter to follow the main streams of fashion and to reflect the spirit of his age. The details of the painter's life remain obscure, in spite of the utmost diligence in research; whatever I have been able to establish will find its place in the Chronological Table preceding the detailed catalogue. A catalogue of the paintings, including notes on drawings, follows the text.

I have been able personally to re-examine a large number of the Master's paintings, and several I have studied with X-rays; but no re-painting or *pentimenti* were revealed by this device – a fact which hardly surprised me.

Fragonard's drawings, perfect works of inimitable lightness and spirit in their character of sketches, have sometimes been regarded as preparations intended by the artist to serve as studies for the paintings to which they approximate. In my opinion they should be seen in a different light. There seem in fact to be two distinct categories of drawings by Fragonard. On the one hand there are the sketches and landscape studies made during the two Italian visits, which have no connection with any painted works, any more than have the peasant types – especially Neapolitan – which he drew at that time. On the other hand there are the drawn compositions which are very close, and generally identical, to the corresponding pictures. These latter drawings would seem to have been executed after the pictures, with a view to sale. It is worth noting that, when he had to paint large-scale compositions, Fragonard made painted sketches, not drawings (notably for the picture in the Banque de France).

Thus the large sepia and other drawings were made when the corresponding paintings had been finished. The only drawings made in preparation for paintings would have been found in Fragonard's sketchbooks and detached later. Some of these have survived, for example the very summary ones for one of the large pictures in Washington. These sketches are almost without artistic interest: they are simple notations made from nature, always in black pencil or lead, and very slight.

THE JOYS OF MOTHERHOOD (Cat. No. 30)

I

THE EARLY YEARS · THE PUPIL OF BOUCHER

1732-1752

JEAN-HONORÉ FRAGONARD was born in Provence. The Goncourts have admirably expressed what he owed to the Midi: 'Fragonard was born there, and belongs there. From this region, whence he sprang, he drew his nature and his temperament . . ., and the whole of his work betrays the painter who in his earliest years received the blessing of a southern sky and the sunlight of Provence.' [1]

Up to the time of his birth at Grasse on 5th April 1732, [2] the family, of Milanese extraction but resident in Provence since the end of the sixteenth century, had not counted among its members any artists or craftsmen. [3] His paternal grandfather, Jean-Honoré, a merchant who was treasurer of the *commune* of Grasse, seems to have given up his business in 1730. Though the records do not say so, this business may perhaps have been the sale of oil, since there were in his cellar in 1734 fourteen casks hooped with iron, casks which do not appear to have been meant to hold wine. Honoré's father, François, married on 25th May 1731, Françoise Petit, a merchant's daughter.

François Fragonard's occupation was at that time a humble one; he was a 'glover's assistant'. When he could, he called himself a merchant, but does not appear to have had any right to the name, which is only rarely given him in official documents. In 1734 he received from his father the promise of a fairly large sum of money (2,200 livres), of which the greater part (at least 1,690 livres) came to him about 1738. He then put the whole of his fortune into a scheme for providing fire-engines which had been started by du Périer, the Royal Superintendent of Fire-Brigades. [4] The venture prospered at

1. *L'Art du XVIIIe siècle*, Vol. II, p. 314. This justly famous passage, though a little out-moded, is still reasonably accurate.
2. The name Honoré occurs regularly among the boys of the Fragonard family, as Honorade does among the girls. It appears at least once in each generation. While the painter, born on 5th April 1732, was called Jean-Honoré, one of his cousins (the future anatomist), born on 14th June in the same year, was called Honoré.
3. His earliest known ancestor, Jean-Pierre Fragonard, really called Fragonal or Fragonat, son of Jean-Antoine Fragonal, put his birth-place at Tracan, a suburb of Milan. The first mention of him at Grasse occurs in the survey of 1591 where he is the owner of a vineyard, a shop, and a house. A search for all the members of the family has been made for us in the Grasse archives by M. J. C. Martin, whose notes we have used. The ancestor, Jean-Pierre Fragonard, is mentioned between 1591 and 1606. By Honorade Brunego, whom he married in 1594, he was the father of a daughter, Peirrone, and two sons, Jean-Louis and Etienne. Etienne married Louise Gavaresse, by whom he had two sons, Etienne II and Antoine (born 1631). Being left a widower he married again in 1637 and had three children. Etienne II (born 1627) married in 1649 Pierre Issautier, who bore him two children, Jean-Honoré being one; as a widower he married again in 1658 and had two more children. Jean-Honoré (born 1654) married in 1681 Isabeau Ricorde and had seven children, three girls first and then four boys, François, Honoré, Pierre, a priest (in Paris 1734; died in Paris, 1752) and François-Honoré, born 1694, a dealer in gloves and perfumes, who married Marie-Honorade Isnard and had several sons, including the Honoré whom we have mentioned and Christophe Sauveur (1730–1797), a perfumer, whose daughter Marie Delphine (born 1768) married on 22nd September 1789, J. B. Maubert (a relation). A sister of Marie-Delphine, Marie-Honorade, married in 1795 Louis-Pierre-Joseph Dufort, a printer.

   François, father of the artist, married Françoise Petit in 1731. There were two sons, the painter and Joseph (born in 1733, died 1734). The painter, an only son at the age of two, was naturally much attached to his cousins, the sons and daughters of his uncle Honoré. Among them Christophe-Honoré Sauveur Fragonard was perhaps the only one to marry; he had seven children himself, including the Marie-Delphine mentioned above, born in 1769 and wife of J. B. Maubert, whom we shall meet again.
4. Du Périer wanted to set up in Paris 123 hydrants for use in time of fire and for cleaning the streets (Cap. Cherrière, *la la première bouche d'eau contre l'incendie*, Paris, 1917, p. 4). He installed his first hydrant on 11th July 1738, in the Place Baudoyer. The experiment succeeded and the town council authorized the setting up of 60 hydrants.

first, but then failed. François Fragonard went to Paris to try and salvage a part of his capital and stayed there, obtaining a position as clerk to a haberdasher. His wife and his son, the future painter, went with him. The latter learnt, in 1743, that he would inherit the property of his uncle Pierre Fragonard, a priest at Grasse, who obviously did not want to leave it to the boy's father, the unfortunate François. We do not know what friends the Fragonards made in Paris; all we know is that at Grasse they were on intimate terms with the perfumer Joseph Gérard, [1] one of whose brothers (?), Claude, had a daughter, Marie-Anne, who, much later, became Fragonard's wife.

In 1747, when Fragonard was about fifteen years old, a position was found for him as a clerk in the office of a Paris lawyer whose name is lost. But he, noticing the boy's aptitude for drawing – and doubtless also his lack of aptitude for the law – advised his parents to apprentice him to an artist.

The mother of the young man, Mme Fragonard, had a choice of two painters, both equally renowned but quite different from one another – Boucher and Chardin; she had no wish to see her son working under one of the numberless inferior craftsmen whose names are preserved in the records. The two masters she was considering were fashionable painters, successful men whose work was constantly in demand, and this must have proved a decisive argument with the woman who wanted her son to be able to earn his living. With remarkable foresight she chose Boucher; but Boucher, finding him as yet insufficiently trained, sent him to Chardin. Family tradition tells us what happened after Chardin had taken in the young Fragonard. He gave him prints to copy and set him the task of preparing his palette. Some modern writers have blamed Chardin for giving him no other work to do; but such blame is unreasonable. Chardin was then a man of fifty; he was taking into his studio a boy of fourteen or fifteen and the very best thing he could do for him was to teach him to set his palette. In fact he showed remarkable confidence in giving him that task, and further in bidding him copy prints, that is to say, to make, from prints, copies of his own paintings. Chardin was liberal with good advice, and explained to the boy how he himself painted: 'You search, you scumble, you glaze.' ('*On cherche, on frotte, on glace.*') In other words, he wanted to teach him his own slow and laborious methods. We have shown elsewhere how Chardin worked slowly and produced little, and for that reason had been slow to make his mark.

But such methods did not interest the young Fragonard. He preferred those of Boucher, and to him he decided to return. But for some time, between his periods of apprenticeship with the two masters, he tried his hand at furthering his own education, and to that end followed the example of his young contemporaries – asking for and obtaining permission to visit famous collections and also going the round of the churches of Paris to admire both old and, more particularly, modern pictures.

About 1748 Boucher agreed to take the young Fragonard into his studio. Boucher was now forty-five, at the height of his prestige and talent. All the young artists passed through his studio, both those with their eyes on the Prix de Rome and the others; for the next ten years he was destined to be the favoured Court painter of mythology; he had already been given a studio in the Royal Library, and was to receive the rare honour, reserved for the most privileged artists, of one in the Louvre.

Boucher of course was a versatile artist, who painted admirable tapestry cartoons, excellent portraits, and mythological and allegorical compositions full of charm. His drawings are masterpieces of their kind. Boucher was in fact one of the greatest French painters of all time and one of the pillars of the eighteenth century.

If we consider what Boucher was painting at this period of his career, we see: *A Shepherd teaching*

1. See the parish and family records in the Chronological Table on p. 47.

his Shepherdess to play the Flute (*Un berger montrant à jouer de la flûte à sa bergère*) (Salon 1748, and again in 1750), the Louvre *Toilet of Venus* (*La Toilette de Vénus*) (1753), the *Adoration of the Shepherds* (*L'Adoration des bergers*) executed for the chapel in the château de Bellevue (1750), *The Sun driving away Night* (*Le Soleil chassant la Nuit*) for the palace of Fontainebleau (1753), the *Seasons* (*Les Saisons*) represented by children (1753), and *Landscapes* (*Paysages*) (Salon of 1761) 'in the style of Benedetto', that is to say, some charming paintings with a flock of sheep, shepherds, and women washing clothes under the arch of a bridge.

He painted these with a remarkable facility, a sure decorative feeling, and with a brilliance that he strove to make more and more vivid. André Michel has shown how attached he was at that time to his collections of blue butterflies and brilliantly coloured stones and how he made them the source of his inspiration. His masters were Tiepolo, of whom he owned 137 'examples' (*morceaux*), Rubens, Carlo Maratta, and lastly Rembrandt, not the master of chiaroscuro, but the bold and expressive draughtsman.

Boucher was regarded as an excellent teacher; an enemy of theory, he taught, as he says himself, 'brush in hand'. Among the numerous painters who went through his studio, Fragonard seems to have known best his two sons-in-law, Deshayes and Baudouin, who carried on the Boucher tradition, but died young. It would be interesting to know how they worked in Boucher's studio, but we have no more than the scantiest information. There is extant, however, one curious document – the journal of the German painter Mannlich which, although written in French, has up to this time been fully published only in a German translation. [1] From our point of view it is unfortunate that Mannlich did not work with Boucher before about 1762, which is ten years after Fragonard left his studio; but even so his testimony is invaluable. We see Boucher advising the young German to paint a subject he had handled himself, *Venus bidding Vulcan forge the Armour for Aeneas* (*Vénus chargeant Vulcain de forger les armes d'Enée*), i.e., a beautiful statuesque woman surrounded by amoretti, and the figure of a strong, sturdy man, with Cyclopes in the background; next the Master details his rules for the female nude: 'We must not think of a woman's body as a covering for bones; it should not be fat though it should certainly be rounded; it should be firm and slender without thereby appearing to be thin'. Boucher added that out of a hundred women there was scarcely one who could live up to this ideal of Beauty; that is why he clung to his favourite model, a gilder's wife who was allowed to pose only for him and whom he jealously kept from his pupils.

What then could the young Fragonard learn from such a master? In fact, a great deal. The debt is clear enough when we consider his subjects. The *Toilet of Venus*, a theme which Boucher treated in 1749, was taken up again by Fragonard in a drawing in the Louvre dated in the following year. The idea of portraying the *Seasons* as children, the *Sun and Night*, all this we meet with again. The *Shepherd's Music Lesson* (1748–50) forms the subject of a picture which Fragonard sent to the Salon of 1765, and landscapes in the style of Benedetto, with a bridge, a flock of sheep, and shepherdesses were to become another favourite theme with our painter. But above all Fragonard took from his master his freedom of line and his love of colour – an unhappy love for the older man, but one which his young pupil was to prove better fitted to express. Where their work shows the influence of earlier Masters, those influences are the same: Tiepolo, Rubens, Rembrandt. It would be impossible to find a greater agreement in tastes.

1. French edition, *Memoires du Chevalier Christian de Mannlich*, 1740–1822, edited by Joseph Delage, published by Calman-Lévy, 1948; for Boucher see pp. 214–219.

On the other hand, Fragonard, who became very friendly with Deshayes and Baudouin, received hardly any instruction from the former,[1] though it was perhaps Baudouin who encouraged him to paint erotic subjects. Was it not to Fragonard that people turned when the untimely death of Baudouin removed the usual provider of scenes of this kind, and does not the appearance of this type of picture among Fragonard's work after his second journey to Italy allow us to make this assumption?

Having joined Boucher, Fragonard made copies as an exercise. He was given an introduction to the Crozat gallery and was able to work there. Up to now, indeed, no one seems to have remarked that the *Hardships* (*Les Fatigues*) and the *Relaxations of War* (*Les Délassements de la guerre*) by Watteau [2] and the *Sweeper* and the *Danaë* of Rembrandt had already been brought together in this collection; copies of these pictures made by Fragonard (Cat. Nos. 2–3) are, however, mentioned in several eighteenth-century sales (note that the Fragonard copies belonged, some to Deshayes, some to Baudouin, sons-in-law of Boucher and fellow-students who had certainly received them as gifts). The Comte de Vence, though not so great a collector as Crozat, does however occur in the *Almanach des Artistes*; he was the owner of Van Ostade's *Jolly Fellow at his Window* (*Le Grivois à sa fenêtre*) which Fragonard also copied (Cat. No. 5). In default of a public museum, which did not yet exist, Fragonard followed the example of his predecessors and contemporaries, and went to pursue his studies in the houses of these great connoisseurs of the day. He also copied Rembrandt's *Holy Family* [3] in the Crozat collection [4] – no doubt for Boucher, who kept an example (Cat. No. 7). [5]

Most of his time, however, was devoted to a study of the works of his master; we know that a great admirer of Boucher, Sireul, commissioned Fragonard to copy *Hercules and Omphale* (Cat. No. 1). The picture, painted 'in the manner of François Lemoyne', belonged then to Randon de Boisset, and was to figure in his sale in 1777.

Among other works in the manner of Boucher, the most noteworthy are perhaps the *Gardener* (Cat. No. 27), and the two slightly different compositions called the *Cart of Roses* (Cat. Nos. 28–29). In the background of these two latter pictures he shows a landscape which reminds us all the more of his master because it contains the tower with the sharply pointed roof which was a common feature of Boucher's landscapes, being, as André Michel has pointed out, the Devil's Tower which he had drawn near Blois (cf. his drawing engraved by P. Chedel). *Rest in the Country* (*Le repos champêtre*– now lost), with the shepherdess awakened by the shepherd, was again in the same spirit. It is at least

1. In an anonymous sale of 7th January 1772 there occurs the entry 'a standing nude in red chalk by Fragonard, and another by Deshayes' (No. 383). Can we perhaps assume that they may have worked from the same model?
2. A drawing of Fragonard, done 'in imitation of Watteau' was sold in the Brunet-Denon sale (1846, No. 270). For the *Hardships* and the *Relaxations* the catalogue of the Baudouin sale is no proof at all that they were executed by Fragonard, though this is commonly asserted. In fact they occur after the Fragonards (from which they are separated by a Flemish picture), and before a picture by Seghers, at No. 43. The catalogue reads, 'Two pictures very well painted, in the style of Watteau; engraved prints of them, after the originals, are known. The one . . . the *Hardships*, the other the *Relaxations of War* on wood', etc. The painter's name is not given.
3. He had by then painted some religious subjects, but had made drawings of many more. Boucher must have kept several, one being an *Adoration of the Shepherds* (*Adoration des bergers*) in Italian chalk (No. 446 in his sale, 1771, reappearing in the Chabot sale, 1787, No. 273). Others must belong to the same period, such as the *Flight into Egypt* (*Fuite en Egypte*) which was sold in 1768 (anonymous sale, 21st March 1768, No. 190; perhaps in the Morille sale, 1786, No. 378), or the *Holy Family surrounded by Cherubim* (*La Ste Famille entourée de chérubins*) in the Adhor sale (12th February 1787, No. 127), the *Education of the Virgin by St. Anne* (*L'Education de la Vierge par Ste Anne*) which was sold several times beginning in 1779 (Trouard sale No. 228), and various *Holy Families* (Vassal de St. Hubert sales, 1779–1783).
4. Sold 1733; la Haye Collection, then Crozat, then Catherine II, Hermitage.
5. Cf. his sale catalogue, 1771, No. 111 (2 ft. 9 in. by 27 in.). Boucher had also kept a copy after Rembrandt painted by another pupil; an *Old Woman reading a Book* (*Vieille lisant un livre*), by the younger Drouais.

possible that Boucher entrusted some of his commissions to Fragonard, and very probably it is thus that he came to paint the overdoors in the Salon of the Hôtel Matignon, published by the present author in the *Gazette des Beaux-Arts* in 1935.

It was almost certainly at this time too that he painted a picture – no doubt the picture now in the Fogg Art Museum – to which we find an eighteenth-century reference in the catalogue of the Vassal de St-Hubert sale (1774, no. 106): a *Fanchon the Hurdy-Gurdy Player* (Cat. No. 42), designed to serve as a pendant to Chardin's *Blind Man from the Hospital* (*L'Aveugle des Quinze-Vingt*), which was shown at the Salon of 1753. These years saw the beginnings of the career of Françoise Chemin, the girl from Savoy, who was destined to become the 'queen of the Boulevard du Temple'. Fragonard paints her not as the mistress of *fermiers généraux* which she later became, but as a common Parisian type, just as Chardin had done in the *Blind Man*, another Parisian type. [1]

But Fragonard's beginnings as a decorative artist, and as a painter of elegant rusticities, were suddenly interrupted. His master advised him to compete for the *Prix de Rome*, even though he had not followed the Academy courses. On 26th August 1752, he won the prize at his first attempt with *Jeroboam sacrificing to the Idols* (Cat. No. 88); and then he entered the *Ecole des Elèves Protégés* under the direction of Carle Van Loo, and for several years devoted himself to what he believed to be his future, a career as an historical painter.

The *Jeroboam* has promise, as the Goncourts have well noted: 'The animation in the grouping, the impetuosity in the draperies, the reds and white which recall de Troy, but a de Troy more vaporous and *gouacheux*, are an early pledge of the quality of the mature Fragonard.' But the Goncourts do not sufficiently stress the hackneyed and ludicrous effect of exaggerated gesture, and they make no mention of the chiaroscuro effect *à la Rembrandt* which was perhaps, for the young painter, the essential element of his picture.

II

IN THE STUDIO OF CARLE VAN LOO · AT THE ÉCOLE DES ÉLÈVES PROTÉGÉS · FIRST STAY IN ROME

1752–1761

After winning the *Prix de Rome*, Fragonard, like his companions, went to spend several years at the *Ecole des Elèves Protégés*.

This school had been set up with the object of providing some general studies for the young artists who had received major awards before they were sent to Rome. Thus 'prepared' they could profit more from their stay in Italy. The young men were lodged for three years in a house in the enclave of the Old Louvre, adjoining the château. They lived a life of some luxury; two footmen and a cook looked after them, and they were allowed to wear a sword. But the work was hard. From 7.30 to

1. Much later he painted his young daughter Rosalie *en Fanchon*, when the Françoise Chemin craze had produced 'a host of pseudo-*Fanchons*,' and many rivals who appropriated her name. We also know that at the beginning of the nineteenth century Bouilly wrote a touching play on this theme. At the Salon of 1753 Jeaurat exhibited his *Women of Savoy* (*Les Savoyardes*) which was engraved by Beauvarlet in 1754; Drouais and de Lyen had done the same earlier still.

9 o'clock a Professor, the painter and antiquary Dandré-Bardon, made them read Bossuet, Rollin and the great authors of Antiquity. Then they went to draw in the Galerie d' Apollon. After lunch the Director, Carle Van Loo, corrected their drawings; next, on fine days, a carriage took them round Paris to visit the châteaux where the best pictures in the royal collections were to be found. At 5 o'clock, a life-class, and in the evening, some reading from Homer, Virgil, and Ovid.

The number of pupils was six at most, three painters and three sculptors. Chief among Fragonard's companions were Deshayes, whom he had known in Boucher's studio, Monnet, his fellow-competitor, and several sculptors. The concierge's son, young Houdon, the future sculptor, was in the house: he was then twelve years old.

These young pupils were very fond of their tutor, Carle Van Loo, who had an unusual flair for teaching. Coming from the lectures of the boring Dandré-Bardon, they delighted to hear him laying bare the faults of their canvases in his picturesque jargon. Having passed much of his time among sculptors, Van Loo had borrowed from them a practice which brought him success, that of making people conscious of 'the building up of colours, the shifting planes that art confers on objects'. In accordance with custom he gave his pupils his own works to copy, not his pictures, which were large theatrical compositions, but more particularly his drawings, which Louis Réau, to whom we are indebted for the details of this sketch, [1] says are 'among the most remarkable productions of the age'. Besides, Van Loo was then engaged in painting a picture commissioned by Mme. Geoffrin, a work in direct reaction from the antique convention; *The Spanish Conversation* (*La Conversation espagnole*), remarkable no less, as a contemporary put it, for the characterization of the heads than for the 'attractiveness of the Spanish costume which is also the garb of elegance'. This picture was to have an immense success, and as we shall see, Fragonard was to remember it later on in his career. At the time, in 1754, he joined his companions in signing a petition asking that they should not yet be required to leave the *Ecole des Elèves Protégés* for the Ecole de Rome, and begging 'to be allowed to finish their course under so good a master'.

As well as painting, the school also taught engraving, for the regulations laid it down that those whose sketches appeared reasonably good should be required to etch them; 'these plates will be uniform of size and will gradually form a series which will have a certain historical charm, even if they are not to be commended for their execution'. [2] And so Fragonard, by engraving a *Hermit Saint in meditation* [3] which Boucher had painted, began his subsidiary career as an engraver in which he was to re-establish the painter's right to etch. How much of Van Loo's influence was to remain with him? Certainly none of his questionable sensuality; rather some touch of elegance in his draughtsmanship and perhaps certain ideas and certain types of subject-matter, such as those on Spanish or Turkish themes. He certainly worked with Van Loo, and it would be interesting to look for his contributions in various decorative pictures by his master. Like his comrades, he did not remain unproductive during his four years as student.

But the period of work in Paris could not last for ever, and on 17th September, 1756, Fragonard received instructions to leave for Rome with his companions. They were accompanied by Van Loo's wife. On October 20th they left Paris and began the overland journey to Rome, travelling by way of

1. L. Réau, *Carle Van Loo*, in the *Archives de l'Art français*, 1938, p. 23.
2. L. Courajod, *l'Ecole royale des Elèves Protégés*, 1874, p. 15.
3. G. Wildenstein, *Fragonard aquafortiste*, 1956, No. 1. – Earlier writers thought that Fragonard had engraved this plate 'after an Italian master'.

Turin, where Mme. Van Loo had been a professional singer twenty years before. They reached Rome in December, 1756. The Director, Natoire, was very easy-going and allowed the pupils to work by themselves, and to sell their productions, which is the reason why we possess no official examples of Fragonard's work of this period and know nothing of it. [1] The Director's correspondence with Marigny tells us only that he was doing drawings after the Carracci at the Farnese palace in April 1757, [2] and that in the following year he sent two works to Paris, an academic nude and a *Priestess* (Cat. Nos. 97–98). These works, now lost, were coldly received. The *Roman Priestess* (no doubt a kind of Vestal) was criticized for having too 'insipid' an air, while the male nude offended people by its mannerism, its exaggerated blues, and its too marked imitation of Baroccio. One picture has survived, *The Pope saying Mass in St. Peter's* (Cat. No. 101). Perhaps, the fact that a new Pope, Clement XIII, was elected in 1758 can help to date this anecdotal canvas. The picture is light in tone, and is executed with a technique, touch, and colouring not immediately recognizable as Fragonard's, reminding us more of Hubert Robert. It is clear evidence of the influence of the Italian mannerists which Marigny had already noticed in his nude-study. [3]

To the same period belongs the Louvre *Storm* (Cat. No. 103) after the manner of Castiglione, executed in a dramatic and quite unusual range of colours (the Casanova influence?), of which there is a drawing, dated 1759, and also two small pictures now in the Besançon Museum.

After these we know of no more pictures until 1761. We hear of Fragonard hard at work from late 1758 to October 1759 on a copy after Pietro da Cortona; [4] Natoire was worried about him, for he was now showing 'too much care' and not enough fire. Some remarked on the influence of sculpture in his work, and it is pertinent to recall that he was living among sculptors in Rome, that he had known some in Van Loo's school, and that he seems to have remained intimate with many of them.

His teachers were not happy about him. His joy in painting seemed to have deserted him; he was spoiling himself by too weighty a manner. This confusion of aim, which is vouched for by his instructors and by official documents, Fragonard himself spoke of later, to his wife, whose reminiscences were gathered together by the Goncourts. He was losing his grip, to such an extent that Natoire accused him of not being the painter of the *Jeroboam* and of having come to Rome under false pretences. Fragonard, however, boasted of having worked 'for three months, day and night, both from the model and the anatomical figure', and of having thus won back the confidence and friendship of Natoire.

Having almost given up painting, he travelled about in the neighbourhood of Rome where Natoire had advised him and his companions to make landscape studies (January 1759), [5] and it was there

1. The accommodation accorded to the pupils is described in a note of 9th August 1758; in each room is a bed 'consisting of two iron rails and four planks', a 'poor' mattress, a blanket, an arm-chair and four straw-bottomed chairs, a chest of drawers, a brass candlestick, an easel and a box of colours (*Corr. des Directeurs*, Vol. XI, p. 223).
2. Cochin has this, recalled by Nolhac (*op. cit.*, p. 22), to say on the subject of students studying the Carracci in the Farnese gallery: 'It is safe to leave one's teaching to the Carracci when one sees the kind of students they have produced, and how these students differ among themselves, none of them a slave to his instructors.'
3. The Pope's face is not seen; the picture is primarily a study in draperies. There is a letter from Natoire to Marigny of 18th October 1958, saying that he is making the pupils draw figures draped 'in all kinds of ways and in various clothing, especially the robes of the Church which fall into very handsome folds'. (*Corr. des Directeurs*, Vol. XI, p. 239.)
4. In an anonymous sale in 1771 were some of his studies after Jordaens and Pietro da Cortona. Natoire complains in September 1759 about his pupils and of 'the difficulty of getting from them the studies' which they were supposed to send to Paris (*Corr. des Directeurs*, Vol. XI, p. 308).
5. This idea of Natoire became a tradition, and many of the members of the Ecole de Rome brought back views of the Campagna painted from nature; e.g. César Van Loo (1767–1770), and Houel (1772). Cf. Lapauze, *L'Académie de France à Rome*, Vol I, p. 262.

that Fragonard was to find his way again. [1] He was drawing in company with Hubert Robert, whose elegant fluency Marigny advised his comrades to imitate, and by the beginning of 1754 he began to feel that he was making great headway in this field; in February he asked to be allowed to stay longer. But this second part of his stay would not perhaps have been so fruitful had it not been for the arrival of the abbé de Saint-Non.

This dilettante abbé was the nephew of the *Contrôleur Général des Finances*, M. de Boulogne, who had bequeathed to him, along with other property, the sketches and drawings of his family, which had been artistically prolific in the seventeenth century. Even more enthusiastically fond of drawing than of painting, the abbé de Saint-Non came to Rome accompanied by the painter Taraval, a new member of the Academy, whose duty it was to interpret to him the beauties which they encountered on the journey; then he became friendly with Hubert Robert, and later took him to Naples. [2] He always had need of an artist to guide his hand and help him execute his pastels and drawings. Robert was then very busy in Rome, and introduced Fragonard to him. [3] The two became attached to one another and stayed together for two years in Italy. It is probable that they went to Venice in April 1760, as Marigny authorized the journey, with a word of thanks to the abbé. At all events, Saint-Non installed Fragonard at Tivoli from July to September, in the Villa d'Este, already famous for its fountains and handsome trees, and destined to be made still more so by the art of the young artist. For the whole summer Fragonard worked in a happy vein, filling his portfolios with drawings. Then he seems to have gone to join Saint-Non and Hubert Robert in southern Italy, since two of his drawings, dated 1760, depict the neighbourhood of Naples. [4]

During the winter 1760–61 Fragonard returned to Rome and, although he had finished his course, again stayed at the Academy. He went on drawing; Watelet owned sketches of Roman ruins 'by M. Fragonard and H. Robert', as did Ménageot; Baudouin received 'landscapes and figures executed in Rome', and these are not the results of Fragonard's second journey in 1774, because Baudouin had them in his possession before 1770. We notice that besides landscapes he was drawing figures; they were in fact common types, a woman with a tambourine, a beggar-woman, an Italian woman with a kerchief round her head (dated 1760). He seems to have been thinking of compositions suitable for tourists; *the Death of a Hermit* (*la mort d'un hermite*) (this drawing was sold in 1771, before his second journey) in the style of Tiepolo, and a *Woman caught by Brigands* (*une femme arrêtée par des bandits*). [5]

1. A letter from Natoire to Duchesne (6th February 1760, *Corr. des Directeurs*, Vol. XI, p. 328) gives the atmosphere of these drawing sessions in the Campagna in Fragonard's time: 'In the last few days we have (found) a good stand for drawing not very far from the view of the villa Mathei [Mattei] . . . A large part of that old hovel fell down, and at the moment of its fall some of our members were on the point of being crushed to death, thanks to their eager love of novelty. This gives you a good idea of the *fouria francese* of youth which displays itself with too little thought'. The member in question may have been Fragonard, who was known for his recklessness; Hubert Robert once bet him that he would not climb the tottering stones of the Colosseum.
2. It was common practice to take an artist in this way. The amateur Boutin had the painter Donjeux accompany him to Naples and Donjeux brought back sketches after Solimena and Luca Giordano (1754); the abbé Barthélemy asked to be accompanied by Guyard (1755).
3. But this time not in order to accompany him, but expressly for the purpose of making him draw landscapes and reproduce the pictures which he intended to publish in his *Voyage*.
4. Cf. also a letter of Natoire, May 1760, 'M. de St-Non has just sent M. Fragonard to Naples'.
5. St-Non kept most of these drawings. They are to be found in the inventory made after his death (25th November 1791. Published by us in the *Gazette du Beaux-Arts*). In a green vellum container were 27 drawings by Fragonard, 'mostly after different Old Masters'; in one cardboard box were 58 drawings by the same, 'studies of antique remains', in another '45 drawings by Fragonard after Old Masters', and in another '97 contrépreuves (offsets), weak impressions, by Fragonard

RINALDO IN THE GARDENS OF ARMIDA (Cat. No. 213)

III

RETURN FROM ROME · LANDSCAPES · TÊTES D'EXPRESSION · ACADEMIC AMBITIONS

1761-1765

In the spring of 1761, in April, Fragonard left Rome in the company of St-Non. They did not reach Paris until September, having stopped for long periods on the way in Bologna, Florence, Venice, Verona, and Genoa. We can follow their progress from Fragonard's drawings. For the moment the latter, at St-Non's instigation, had given up drawing from life. The abbé wanted to take back from Italy engravings after the pictures that had pleased him, not classic reproductions or staid engravings but etchings and 'pen-and-ink sketches' (*griffonis*), and he asked Fragonard to do some of these for him. His choice of pictures is surprising indeed; we find traditional Bolognese work ranged beside compositions by Tiepolo.

On his return to France, Fragonard, still captivated by the sight of Italian gardens, painted one of his masterpieces, *The Gardens of the Villa d'Este* (Cat. No. 106), a view which he had drawn so often. Unable to leave this subject, he then engraved it, taking up again for the purpose the etching-needle that he had learned to use at the *Ecole des Elèves Protégés*. He also painted some views of Tivoli with its little waterfalls (Cat. Nos. 108–110), but it would seem that he was less at ease among such subjects and preferred to leave them to his friend Hubert Robert, who made a speciality of them. A rather puzzling picture in the Louvre may perhaps be the result of collaboration with Saint-Non (Cat. No. 108). Another, now lost, depicted Fragonard with his easel before the waterfalls (Cat. No. 109).

These Italian landscapes, however, form quite a small part of Fragonard's work at this period. We must remember that he was already 28, that he had to live by his painting and that, as a result, he had to paint the kind of subjects that were in public demand. Although we have no positive proof, it seems likely that he was working for a dealer, no doubt for the same dealer as his master Boucher. Now what was Boucher being asked to paint at this time? Pastoral landscapes with flocks of sheep. In 1761 he showed some *Pastorals in the style of Benedetto* (*Pastorales dans la manière du Benedette*), and his son-in-law Deshayes exhibited at the Salon of 1763 a *Caravan in the manner of Benedetto* (*Caravane dans le goût de Benedette*), in other words both were painting strings of cattle crossing a bridge or climbing a hill, in a shaft of sunlight. Boucher, however, was a very tired man; he fell ill in 1762, and his fellow-Academicians paid him an official visit. Deshayes, on the other hand, had Academic ambitions. So people went to Fragonard for landscapes of the richly decorative kind. His work during these years can be classified in two groups; landscapes in the manner of Benedetto, that is, of Castiglione, with files of cattle, and those in the style of Ruysdaël, with a broad sweep of sky and abundant sunlight, landscapes with small figures, fields, streams, rendered in grey and brown. Most of these are lost today, or rather they are dispersed under the name 'school of Ruysdaël'.

after the Old Masters'. St-Non possessed also Italian landscapes drawn by his friend (45 in one bundle, and in another 25 offsets by Fragonard and Hubert Robert). Many drawings 'from the collection of St-Non' were sold at the Forest sale of 1860.

The painting for the Bailli de Breteuil, *The Lost Forfeit* (*l'Enjeu perdu*), was executed at this time; the Bailli stayed twenty years in Rome (c. 1754–c. 1774), and there is no reason to believe that the picture was necessarily painted at the time of Fragonard's second journey. Nor is there any reason to think that the sketch in Leningrad and the picture which is now in the United States were painted at different dates.

There is another subject, charming but more hackneyed, that Fragonard handled with a partiality that we are at liberty not to share – the *Shepherd on a Knoll* (Cat. No. 153) in the midst of a landscape, singing or playing on an instrument to a shepherdess. The figures are small and the landscape rather wide. We know that one of these pictures was sent by him to the Salon of 1765. [1]

Two of these pictures, the only ones in this group, were engraved ten years later, most likely for Vassal de Saint-Hubert, to whom they belonged – *Annette at Fifteen* and *Annette at Twenty* (Cat. Nos. 128–129). These pleasant pastoral scenes do not appear to have any kind of literary background, but their titles show that the subject is taken from Marmontel's well-known poem published in 1762 [2] and they serve to date the whole of this group which is so homogeneous in its inspiration. [3] It should, however, be emphasized that these landscapes are all full of life; it is even possible that the titles are the inventions of the engraver, but that would scarcely affect our hypothesis, as they were engraved at the time.

From now on Fragonard had admirers who appreciated his budding talents. The first was undoubtedly a certain Varanchan who disposed of his collection in 1777. According to the preface to his sale catalogue, his collection appears to have been that of a man with good taste; it contains chiefly 'the finest sketches and drawings of one of our best painters, a man who will always be missed . . .; in it the connoisseur will note with pleasure studies by one of his pupils who achieved fame without copying his master.' These allusions refer to Boucher and Fragonard, whose pictures, with those of Deshayes and Baudouin, made up the entire 'collection'. Varanchan would seem then, to have been a painter, clearly intimate with the circle of Boucher and his successors, but an amateur, as no signed pictures of his are known, and it seems highly probable that we should identify him with Joseph-François Varanchan de St Geniès, major-domo in ordinary ('maître d'hôtel ordinaire') to the Countess of Provence and one time lieutenant-colonel in the service of the King of Spain, who disappears from the documents about 1777–1778, [4] exactly when this collection was sold.

The admirers of Fragonard's landscapes were fairly numerous, and some of them are known to us; in fact his landscapes were so popular [5] that even in the eighteenth century they were being imitated or copied. We find for example (in the Arcambal sale 1776, at lot 107), two 'landscapes embellished with rustic subjects and animals' described as 'in the style of Fragonard' (Canvas, 38 ×46 cm.); they fetched the fairly large sum of 132 livres. In 1778, in an anonymous sale by Lebrun (10th December), were two 'pretty landscapes of a picturesque scene, done in a pleasing style', after Fragonard, which

1. This was the kind of landscape that the theorists praised extravagantly and court poets wrote about. Cf. *Les quatre Saisons ou les Géorgiques françaises* by the abbé de Bernis, which came out in 1763 but had already been published in the *Journal encyclopédique* for 1761. Cf. also the *Mercure de France* as early as 1754; 'a dog, a crook, a pleasant flock, a simple shepherd's pipe, the banks of a clear stream', etc. See also Mornet *Le sentiment de la nature au XVIIIe siècle*, 1907, p. 141. It went out of fashion fairly quickly.
2. Mornet says little about this poem as a source of inspiration; he insists rather on Gessner, whom Fragonard (happily for us) did not know. However, he reminds us that the *Lettres pittoresques sur le Salon de* 1777 (p. 19) likens the imitators of Boucher particularly to Marmontel, while Boucher himself is the Catullus and the Anacreon of painting, Greuze the Gessner, and Deshayes the Voltaire.
3. Fragonard seems to have painted most of these landscapes directly, without studies. A landscape with figures, dated 1762, (Lemonnier sale, 8th April 1843, No. 56) might be quoted, but it is a 'mythological composition'.
4. Joseph-François Varanchan de St. Geniès was the younger son of Joseph Varanchan, *Directeur général des fermes* for Lorraine, who married Catherine Vignon, nurse of the Infanta. His elder brother was a *fermier général*. He himself had been colonel of the Brussels Regiment of Foreigners in the service of his Catholic Majesty in Spain, where he was married and where his daughter was born in 1752.
5. Not however with the theorists, who did not mention them. They in fact asserted that Ruysdaël was not a good model as he was not a painter of ideal beauty (Mornet, *op. cit.*, p. 333).

only fetched 72 livres (35 cm. ×40 cm.). A landscape 'in the manner of Fragonard' occurs in the Duterrage sale (20th December 1790, No. 24). Some dealers were already trying to pass off other canvases as Fragonards; in an anonymous sale of 30th January 1778, a seascape and a landscape bear the description 'believed to be by Fragonard' (No. 38). [1]

About 1763 Fragonard gave up landscape painting, to which he was not to return in this form, and painted twenty or so '*Têtes d'expression*' (Cat. Nos. 190–208), old men's heads with strongly marked features, executed, as was said at the time, in the manner of Rembrandt or of Tiepolo, but in fact greatly influenced by Baroccio and Guercino, in other words, painted very boldly, with a technique that looks forward to the 'Fancy Portraits' of 1768, and modelled sometimes from light to dark, sometimes the other way. [2]

Many of these heads are lost; some are in the Jacquemart-André Museum, and others were in the David-Weill collection. A considerable number was in 1779 in the possession of a dealer who had most probably commissioned them – Emmanuel de Ghendt (1738–1815). [3] This man, a native of Antwerp, is chiefly known to us as an engraver, in which capacity he worked with Eisen and St-Non, but from the age of about 25 to 30, between his work in Aliamet's studio and his collaboration with Eisen, he appears to have done some business as a dealer in pictures. His return to engraving did not make his fortune, and he died destitute in December 1815 at the age of 77. [4]

Fragonard, then, was doing a great deal of work in 1763–64, and was known to certain amateurs and dealers; but he was in no sense an established master, this being represented at the time by the title of Academician and by exhibition at the Salon.

Wishing to become an Academician, he immediately set to work on his diploma picture for admittance as an Associate (he never attained a higher status). He was uncertain as to what the subject should be, and it is to this fact that we owe *The Dream of Love* (Cat. No. 211), *Rinaldo and Armida* (Cat. Nos. 213–214; Quinault's opera was performed in 1761 and 1764 and Fragonard, who seems to have been acquiring a taste for music, now began to be attracted towards theatrical circles), the *Sacrifice to the Minotaur*, an *Iphigeneia*, and *Joash and Joad* (Cat. Nos. 217–218, 220). He may have been thinking of Mme. de Pompadour, patroness of the arts, and perhaps it was at this time that he painted, in the style of Cochin's large vignettes, the work called *The Sculptor's Vision* (Cat. No. 189), which represents a young sculptor being presented by the Graces and Loves with the countess's medallion.

1. The following sales in the earlier part of the nineteenth century contain mentions of landscapes by Fragonard, but the lack of detailed description does not permit us to identify them with those we have catalogued; Constantin sale, 1810, No. 38 – 'Picturesque landscape with animals' (21 ×26 cm.); Roux sale, 1811, No. 94 – 'Mountainous landscape with, on the right and in the foreground, a shepherd driving a flock of sheep'; M. de S. sale, 26th October 1814, No. 92 – a Landscape; Pau de St-Martin sale, 1820, No. 91 – 'Mountainous scene covered with undergrowth and crossed in part by a road on which are some villagers . . .'; anonymous sale, 1st April 1822, No. 40 – 'Shepherd driving a flock of ewes', Nicolle sale, 13th March 1826, No. 92 – 'Landscape partly shaded by great trees, circular'; ibid., No. 93 – 'Line of figures in a landscape, study after the manner of Benedetto'; Brunet-Denon sale, 1846, No. 332 – 'Landscape with ruins and file of shepherds'. This kind of landscape was multiplied under Louis-Philippe and as it appears that forgeries began to be produced then, we bring our list to a close.
2. Numerous drawings of 'têtes d'expression' (particularly of old men) appear in sales even before 1778. There was one in the Chabot sale (1787, No. 168) – 'a figure of an old man, surrounded by all the appurtenances of a scholar; the ingenious subject appears to suggest an allegorical fantasy . . .'
3. Only artists listed in the *Académie Royale* or *Académie de St. Luc* could, at this time, sell their works directly.
4. Archives de la Seine, D. 134 (1), art. 75, p. 488.

On the other hand, we have already mentioned that Fragonard was inspired by a poem of Marmontel to paint his pictures of *Annette and Lubin* in 1762. Now Marmontel had been, since 1758, Secrétaire des Bâtiments under Marigny and so a useful man for Fragonard to know. It is no surprise, then, to find the artist making four pen and bistre drawings of the *Contes moraux* of the same Marmontel,[1] most probably at the time of their publication, in 1765.

He was elected an Associate 'unanimously' on 31st March 1765, with his *Coresus* (Cat. Nos. 222–225). Mariette, who tells us this, adds that the picture was painted 'with difficulty'. He seems to have seen the artist at work and pitied him his diffidence; 'Diffidence, which is a dominant quality of this artist, restrains his hand and, never content with what he has done, he rubs out and goes back on himself, a method which is harmful to talent and could spoil the chances of this young painter.'[2] This opinion is surprising, as Fragonard had already painted a great deal, in particular over a hundred landscapes, all with complete ease, and we know of many sketches for this *Coresus* executed with great facility and an extraordinary rapidity of touch. But it is probably true that he felt uncomfortable about this large historico-religious composition and for that reason often 'rubbed out and went back.'[3]

IV

THE VIRTUOSO · PORTRAITS · KISSES · SHEPHERDS' LOVES · MLLE GUIMARD · MLLES COLOMBE

1765-1772

These Academic ambitions kept Fragonard very busy, probably for nearly a year; besides which he had pupils, Fr. Martin de Cahors and Louis André, but we know nothing about them. He was not however wealthy, and these works brought him little, for they were commissioned by the *Office des Bâtiments*, which paid badly and only after long delays.[4] As a result Cochin, who was insistent that the artist should receive some money as soon as possible, pointed out that Fragonard had very little money, and was 'compelled by need to devote himself to works scarcely in keeping with his genius'. He means erotic subjects, such as *All in a Blaze* (Cat. No. 229) and *The Stolen Shift* (Cat. No. 230), which had an immediate and deserved success. In these subjects Fragonard is inimitable; there is nothing in them of a Lavreince, nor even of a Baudouin.

1. Collet sale, 14th May 1787, No. 414.
2. Note published in *Abecedario*, ed. Montaiglon, Vol. II, 1853–54, p. 263.
3. This difficulty in working, as well as the importance of an official commission, and perhaps the demand for repetitions, accounts for the large number of drawings of this subject. There is one in bistre on white paper which appeared in the Varanchan sale (1777, No. 58, 24×37 cm.) and again in the Gaston Le Breton sale in 1921 (No. 62, reproduced). Another, of considerable importance, measured 34×40 cm.; this would be the 'capital' one among those known; it came from the Morel sale in 1786, No. 375, and perhaps occurs again in an anonymous sale of 2nd May 1913 (No. 84–4). There was also one in the Turpin de Crissé collection (height 42 cm., width 56 cm., reproduced on p. 56 of the catalogue) in black and red pencil, one done with stump and black pencil in the Mahérault sale (1880, No. 58, height 33 cm., width 42 cm., and one in Italian chalk heightened with white on grey paper in an anonymous sale of 11th June 1927, No. 10. Lastly, as early as 10th December 1765 we find in an anonymous sale (No. 269); 'a high-priest at the altar, a composition of twelve figures by a young artist just elected through a picture shown at the last Salon which received the votes of all connoisseurs'. There exist also four painted sketches.
4. Cochin, unable to find money to encourage official painting, agreed to a suggestion for a lottery. But he pointed out that the 1500 tickets would be difficult to sell and recommended that the prize offered should be a religious subject so that the Pope would encourage its execution and get religious houses to take tickets. This idea of a return to religion has its piquancy if we remember that Cochin had just shown in the Salon of 1765 a drawing in red chalk for the frontispiece to the *Encyclopédie*.

Fragonard seems also to have been painting a certain number of decorative compositions, for he showed at the Salon of the year 1767 his *Groups of Children in the Sky* (Cat. No. 78) (the famous *hotch-potch of children* of which Diderot speaks), which belonged then to the collection of Bergeret, a dilettante friend of Fragonard whom we meet again in 1773.[1] His entries for the Salon of 1767 caused general disappointment. Some critics complained of his 'insignificant subjects', others of his execution, Diderot of his insipidity. 'M. Fragonard', he admonished, 'when a man has made a name for himself, he should have a little more self-respect.' Bachaumont slyly asked whether 'the luxuries of Capua' had made him soft. Only the *Avant-Coureur* defended him, but in a very short notice. The *Mercure* noted that his sense of delicacy had made him remove two large pictures which he had sent to the Salon. May not these perhaps be two of his erotic subjects?[2]

To the same period belongs Fragonard's most famous painting, *The Swing* (Cat. No. 237). The frequently quoted text from Collé which describes the *Receveur général des biens du Clergé* commissioning an indelicate picture by mistake from the religious painter Doyen[3] after the Salon, and the latter immediately referring him to Fragonard, shows that he was known as a man who had already painted pictures in that genre (hence our proposal to place here the *Feu aux poudres*, which may have been little known at the time, since it was not engraved until 1782). It is possible, however, that this famous *Swing*, with its exquisite refinement of handling, did not meet with Fragonard's own approval. What suited him better, and what he preferred, were the bold sketches which he executed with speed and an inimitable spirit.

Saint-Non, still a faithful friend and patron, now ordered from him four paintings, after having seen, no doubt, the figures of old men executed several years earlier, and Fragonard painted for him the four 'portraits de fantaisie', now in the Louvre, which everyone knows and admires (Cat. Nos. 241–244). A figure of a woman, which we call *Study*, is a little surprising in the midst of these male subjects; and it may be that the original grouping was different and the young man in the blue jacket was intended as the fourth of this series while the *Study* was to form part of another set and match the admirable *Singer* (Cat. No. 246) in the Watel-Dehaynin collection.[4]

It was during this same period, possibly about 1767–8, that the duc d'Harcourt asked him to paint two fancy portraits of this kind, one representing himself, the other his brother. Very probably the

1. He was also working for booksellers. The Collet sale (14th May 1787, No. 414) lists two wash drawings of his for Marmontel's *Contes Moraux* which appeared in 1765. To these must be added the 'Subjects from fable' in the le Brun sale 2nd January 1772, No. 270), and the frontispiece for an anthology of poetry in the Auvray sale (1868, No. 68 – 'Children hanging garlands on drapery') and the *Eruption of Monte Nuovo* (anonymous sale, 7th May 1888, No. 98, engraved).
2. Diderot must have had him in mind as early as 1768 when he reproached Boucher with having 'ruined' painting. He was referring in this way to the aged master's pupils of whom Fragonard was then the best known; 'They hardly know how to handle a brush or hold a palette before they take to weaving garlands of children, painting chubby pink bottoms, and indulging in all sorts of extravagances'.
3. Doyen, who, in this way, protected himself from 'painting improper subjects' and who, in a letter of 1785 says, 'I have moral principles the same as you, Monsieur, and the greatest respect for decency', was at this time, according to the Goncourts, 'a frequenter of great houses, a courtier . . ., a man about town', and the lover of a dancer. In the catalogue of the St. Julien sale in 1785, we find *Resistance* by Fragonard, which confirms this collector's taste for 'improper subjects'.
4. A pastel is extant; 'Half-length portrait of a young woman wearing a ruff (height 31 cm.; length 21 cm.). It can be followed through three sales: Vassal de St-Hubert (1783, No. 102), Charteaux and Savalete (2nd May 1791, No. 320), and Doistau (1909, No. 91, with reproduction). It was shown in 1907 in the Chardin-Fragonard exhibition. On the other hand, M. de Gevigney owned 'a study by M. Fragonard portraying fancy heads of women, in red chalk' (No. 834 in his sale, 1st December 1779).

duc had just lost his father, Claude Henri d'Harcourt, and Fragonard had executed a pencil drawing of 'the tomb of the comte d'Harcourt'. [1] The two brothers, François-Henri, comte d'Harcourt, and Anne-François, marquis de Beuvron, are shown at half-length. These are 'portraits de fantaisie', that is, works in which the expression of the face is not stressed, but Fragonard gives us an excellent likeness of the Count, of whom it was said that 'the nobility and dignity of his character in no way excluded affability and charm of manners'.

To the same cycle belongs the Louvre *Music Lesson* (Cat. No. 248), presented by Walferdin 'to the Republic' in 1849; as does the portrait of the Comte d'Enghien (Cat. No. 249). This man was not a contemporary of Fragonard's but a prince of the sixteenth century, of whom, moreover, no contemporary portrait exists. This retrospective portrait has a history which we have been able to reconstruct. In all probability it was commissioned from Fragonard by the chronicler of the Condés, Joseph-Louis Ripault-Désormeaux. He was charged with the task of writing a history of that illustrious house, but only published four volumes between 1772 and 1778. These volumes are illustrated with engraved portraits after drawings by Fragonard. Now these drawings were made from a painted 'gallery' still preserved in the château de Chantilly. The gallery was formerly attributed to Fragonard, but is now held to be the work of the painter Ribou [2] and it is obvious that the portrait of the duc d'Enghien served Ribou as a model.

To the same period must be ascribed also the beautiful, bold portrait of a man in Spanish dress, called *Don Quixote*, a portrait which might well have seemed to Fragonard to be the likeness of Cervantes himself (Cat. No. 247); we know, in fact, that Fragonard was acquainted with his novel and intended to illustrate it (as he meant to do with *Faublas* also). [3]

Still in the same vein Fragonard painted the *Lady with a Dog* (Cat. No. 256), and the magnificent *The Abbé de Saint-Non in Spanish Costume* (Cat. No. 251) in the Barcelona museum; and again there is the *Portrait* (Cat. No. 254) that once belonged to Naigeon (the friend of Baudelaire's father), and the fine so-called portrait of *Diderot* (Cat. No. 250) which should rather be entitled *A Philosopher at his Desk* (other *Philosophers* of this kind were portrayed by various painters, for instance the *Philosopher Writing* painted by Juncker at Frankfort in 1752 and engraved at Basle in this very year 1767).

All these pictures, admirable displays of virtuosity which deserve to be placed at the centre of Fragonard's oeuvre, share one curious characteristic – the men wear a wide, closed ruff, the women an open one, deeply décolleté and standing high above their heads behind. At the time they were entitled *Espagnols*, and it is obvious that this is what Fragonard imagined Spanish costume to be. But he was mistaken, for this was neither the old nor the eighteenth-century Spanish dress; it was in reality a compromise between the male costume of the time of Henri III and the female costume of the time of Henri IV. Why then did Fragonard call them Spaniards? The reason is that, when he was working at the *Ecole aux Elèves Protégés*, his master Van Loo was painting a picture which Mme. Geoffrin had

1. Anonymous sale, 15th November 1784, No. 157: 'this drawing is cleverly composed. Hymen and Love plunge their torches into the Count's ashes and bring him back to life; his wife throws herself into his arms while Hymen and Love thrust back Death. In black and white pencil on grey paper'. It should be mentioned that the Duke's tomb, carved by Pigalle in Notre-Dame, has a quite different composition.
2. For this information we are indebted to M. Raoul de Broglie, Curator of the Museum, whom we cordially thank; See also M. and Mrs. G. Seligmann in *Art Quarterly*, 1958. In the eighteenth century the Chantilly gallery was in Paris, in the "petits appartements" of the Duc de Condé at the Hôtel de Lassay: "a small cabinet where are to be seen the portraits of the great Condé and of all the princes of the august House of Bourbon in small medallions, most of them painted by Ribou" (Thiery, *Guide*, II, p. 605).
3. Maurice Bardon, *Don Quichotte en France*, Paris, 1931, p. 850, shows that numerous editions of Don Quixote appeared between 1768 and 1773.

commissioned – *The Spanish Conversation* – in which the characters are dressed in this way. The picture was an immense success and Fragonard, who certainly saw it in 1754, probably had his attention drawn to it again in 1768 by Beauvarlet's print, which appeared in the Salon for that year.

We can also observe that the technique of the pictures we are considering owes a great deal to that of Rubens, and in this connection it is interesting to note that in October 1767 Fragonard asked permission to work with his friend Baudouin in the gallery of the Luxembourg where the series on the *Life of Henri IV*, now in the Louvre, was then kept.

Let us conclude by recalling that Fragonard boasted that he 'dashed off' his portraits at an extreme speed, 'in half an hour', as he wrote on the back of one of them. Rapidity of this kind was at that time customary for sketches, and it would be possible to quote in this connection some lines by Ducis which appeared in the *Almanach des Muses* for 1776, devoted to extolling 'a sketch of the portrait of the Queen executed in a quarter of an hour by M. Duché, the pupil of M. Vien'.

After the cycle of 'portraits de fantaisie' comes one which may be called the cycle of the *Kisses*. This we are to consider next. But first we must record that on 17th June 1768, Fragonard married Marie-Anne, a young daughter of Claude Gérard, a perfumer of Grasse. This girl had come to Paris to lighten the burden on her family in which it is said that she was the eldest of twelve children; [1] later she told her grandson that she was sent to a colleague and relative of her father's named Isnard who had settled in Paris, so that she could study business. But she preferred to paint watercolours and miniatures, and applied to her fellow-townsman Fragonard for advice. His advice was that she should move in with him, and she was living in his house in the Rue du Vieux Louvre even before they were married; but 'lessons led to love and matrimony'. This very dark young woman bore him a daughter in 1769 and then a son.

In the year of his daughter's birth, Fragonard did not exhibit at the Salon, being, no doubt, too occupied with his wife, and Bachaumont, as well as the editor of the *Journal Encyclopédique*, began to wonder what he was doing and whether he had given up painting. He wanted, said Bachaumont, 'to shine in the boudoirs'. And this is true, [2] for it was for the *boudoirs* that Fragonard painted his cycle of *Kisses*, as much from personal choice as from the necessity to earn his living. For an unknown collector he produced seven little pictures of different sizes (Cat. Nos. 260–266). They were all united in one frame in 1793 (anonymous sale of 8th July), and three were still together in the Gaultron sale of 1858. It is probable that such pretty little pictures as the Louvre *Inquisitive Children* (Cat. No. 279), the *First Kiss* (Cat. No. 271), the *Kiss on the Neck* (*Le Baiser sur le cou*), and the *Kiss on the Mouth* (*Le Baiser sur la bouche*) formed part of this charming group. We may mention also, and it is not a chance coincidence, that this was the year which saw the publication of Dorat's poem, *Les Baisers*, which was to be made very well known by its illustration. [3]

1. She was born in 1745 and we have only been able to discover four brothers and sisters, including Henry, an engraver, and Marguerite, her junior by eleven years. The marriage contract of 21st September shows that Marie-Anne possessed nothing, and that Fragonard made a settlement on her of 6,000 livres. A certain Catherine-Henriette Delafond gave the couple 6,000 livres (the 6,000 livres of the settlement?) on condition they gave her board and lodging for life. We do not know how long this agreement lasted. In any case, Fragonard's father also lived with them; he died destitute in their house, his clothes only paying the costs of his illness and burial (1772).
2. Though perhaps exaggerated. A drawing dated 1769 (signed Frago) and depicting the *Departure of a Roman general*, is evidence of a concern for academic values (Gigoux sale, 1873, No. 1077).
3. There was a tradition that these *Kisses* were intended to illustrate a novel by Diderot (see an unpublished letter from Lallemant de Nancy to Goncourt, B.N. Mss.).

A figure of a woman often appears in these scenes, that of a young serving-maid with a pleasant face and wearing a small white cap. A study after her is called *The Coquette* (Cat. No. 268). She is to be found again in a series of pictures for the bedroom which are even more daring, such as *Useless Resistance* (Cat. Nos. 276, 278), *Resistance* (Cat. No. 277), *The Ring biscuit* (Cat. Nos. 281, 282), *The Glass of Water* (Cat. Nos. 284, 285), and *The Olivettes* (*Les Olivettes*).

The original of *Useless Resistance* has come down to us, but, with the *Happy Lovers* (Cat. No. 287) and the *Amorous Kiss* (Cat. No. 289), it is almost the only one known. The others have been lost, e.g. *Resistance*, *The Olivettes*, and *The Glass of Water* since 1785; *Resistance* we only know from a print and a copy by St-Non, the *Ring biscuit* can be followed as far as 1785, and possibly up to 1834, the *Women with a Dog* is mentioned for the last time in 1784. We know that the pretty picture from the Veil-Picard collection, which is called *The Ring biscuit* in the Walferdin sale, is really *A Girl making her dog dance on her bed* (Cat. No. 280), and already went by that name in the eighteenth century. [1]

In 1769 occurred the untimely death of Baudouin, the great purveyor of similar subjects. It is possible that for some time Fragonard supplied the dealers with the works they wanted; prints based on Baudouin's gouaches do not appear before 1771 (and stop in 1778, as Dacier has noticed). The Goncourts have some excellent things to say about these works and about Fragonard as their author: 'His decency consists in the lightness of his touch. His brushes do not rest on the canvas. His colours are not the pigment of a painter but the suggestion of a poet . . .; the picture remains a luminous inspiration, a confused mass of touches, a hazy swarm of Cupids just perceptible beneath a film of burnt sienna.' We know that some engravings, not executed before the reign of Louis XVI, won for these subjects, which Fragonard had not handled for a long time, a great popularity in the years immediately before the Revolution; [2] in particular they allowed a very large number of painters of the Empire and the Restoration to make copies which deceived a gullible public.

Fragonard went on drawing quite different subjects if we can believe a drawing dated 1769 which was in the Mme. C. R. sale of November 1878 under No. 144; 'Bringing in the corn, wash-drawing, touched with colour'. It is more surprising to see in the Audouin sale (16th November 1891, No. 196) 'Groups of various figures, studies in sepia, made in Italy and dated Rome 1770' (perhaps a misreading for 1760; this had already appeared in an anonymous sale of 29th May 1783, No. 52).

In 1770, and for several years afterwards, Fragonard became once again a great decorative painter. After a long illness Boucher died on 30th May of that year, still in possession of the title of First Painter to the King, which now passed to Drouais. But Fragonard received important commissions for King and Court. He had already in 1766, as we have said, received a commission for two overdoors representing *Day* and *Night*, for the château de Bellevue (Cat. Nos. 235–236); we do not know whether he had fulfilled it. But it was subjects of this kind that the officials of the *Beaux-Arts* were now to buy from him for Mme. du Barry. On 24th June 1770, she acquired through Drouais, [3] four overdoors

1. See the Frederick Villot sale, 1859, No. 113; 'A study, the head of a woman of small size, for the picture known as *La Gimblette*, signed by Fragonard. A very finished drawing in pastel on grey paper. Shape adopted by Mariette'.
2. At the Salon of 1775 Théaulon exhibited: 'A girl lying on a rumpled bed; a young man begs her forgiveness for having snatched a bunch of roses which are to be seen scattered at his feet'.
3. He was engaged on painting her portrait for the second time (he exhibited it at the Salon of 1772), while Pajou was doing a bust (Salon of 1770, plaster; marble, Salon of 1773). Mme. du Barry did not always buy her pictures direct from their painters; in February 1772 we find her paying the sum of 15,900 francs to the Marquis d'Arcambal 'for pictures'. D'Arcambal was a collector whom we have mentioned as the owner of some *Landscapes* in the style of Fragonard; Courajod, however, quoting Dargenville, only knew of his collection of 'shells and minerals'.

WOMEN BATHING. Detail from Plate 32 (Cat. No. 233)

for Louveciennes; *The Graces*, *Cupid setting the Universe ablaze*, *Day*, and *Night* (Cat. Nos. 297–300).

These four pictures are today unfortunately dispersed. The Louvre owns one, *The Graces*, which M. Wilhelm, like the present author, recognized under the name of Lagrenée given to it in an inventory of 1832; the Toulon Museum has another, *Cupid setting the Universe ablaze*, which had been cut so as to hide a tear; another formed part of the Bührle collection, and the fourth belonged to M. Maurice de Rothschild. The responsibility for this most regrettable dispersal lies with Napoleon I, who found them in store at Versailles. He left there *Cupid setting the Universe ablaze*, presented *The Graces* to the Artillery Club of the Imperial Guard, and gave the other two to Baron Dériot (not Denot), governor of Versailles, who regarded them as his personal property and whose family disposed of them in 1928, saying that they had come from the Trianon where Dériot had been quartered (and not from Louveciennes). With these pictures, we reach the pinnacle of Fragonard's art; the years 1770–1775, in other words his forties, were indeed the best and most fruitful of his life. The Louveciennes pictures were preceded by studies, which were also very remarkable – the little *Venus offering Crowns* (Cat. No. 295). The picture entitled *In the Corn* (Cat. No. 40), of the same time, is a work of marvellous quality.

The Louveciennes paintings, intended for the old château, were acquired on 24th June 1770, before the construction by Ledoux of the new pavilion, which began on 15th December and ended in January 1772 (cf. Vatel, *Mme. du Barry*, II, 116). They were enlarged and relined, which proves that they were not placed in the setting for which they had been intended. In fact, in 1787, three of them were in the new pavilion as overdoors in the central drawing-room. In this main drawing-room there were only three entrances suitable for overdoors, and for this reason, when the Countess's collections were seized in 1795, *Night*, one of the pictures, was found in the dining-room of the château instead of the drawing-room of the pavilion. [1]

We do not know the Countess du Barry's opinion of these pictures. It was probably high, since we notice that her brother-in-law bought several pictures from Fragonard, and she herself ordered from him the wonderful 'Grasse panels' which are now among the glories of the Frick Collection (Cat. Nos. 304–307). The date of this second commission was, it is believed, 1771. They were intended to decorate the large panels in the pavilion's right-hand drawing-room. The subject is entirely in the spirit of the eighteenth century, and in all probability was suggested by Mme. du Barry, under the title of *Amours des bergers*.

These pictures were never installed. Nolhac maintains that the Countess was always dissatisfied with work being done for her, and constantly insisted on a fresh start, which wearied Fragonard. Others maintain that the King considered that the subjects were not treated in a sufficiently erotic manner. [2] M. Gaston Brière, on the other hand, thinks that they were too big for the panels in the

1. We know the lay-out of the pavilion since plans and accounts have survived. In the centre was a large, square drawing-room entered through a vestibule; on the left, an oval drawing-room with a ceiling by Briard; on the right, another room with a ceiling by the younger Restout, overdoors by Drouais, and four large panels by Vien – *The Progress of Love* (*Le Progrès de l'Amour*) – to which we refer later. Briard was paid in February 1772 (4,000 livres); Drouais, who was owed 25,300 livres, had difficulty in obtaining payment in 1774 on the King's death (Bibliothèque Nationale, MSS Francais, 8158), and was still owed 10,000 livres. It was planned that the great drawing-room should have a much higher ceiling, as should the oval room (cf. *ibid*, pp. 54 and 56).

2. However Mme. du Barry owned some fairly erotic pictures; one was a 'Claude Palimbourg' (Poelembourg), described as follows in a list of 1774: 'A naked woman. N.B., this picture is covered by a curtain of green taffeta'.

drawing-room,[1] and this seems to explain better a refusal which came, we think, from the touchy and difficult Ledoux, who did not care for Fragonard's art, rather than from the Countess herself. Ledoux preferred an antiquarian flavour, and Vien was chosen to do the work,[2] which lends weight to M. Brière's suggestion. But Fragonard, who realized better than anyone the beauty of his compositions, showed his annoyance at this refusal; he in his turn refused the 18,000 livres which had been agreed upon and which the authorities were prepared to pay to him, and thereafter preferred not to talk about the affair; his family said that he would 'never explain his actions in this matter'.[3] We know that he kept these magnificent works rolled up in his studio, that he took them to Grasse when he went there at the beginning of the Revolution, that he used them to decorate the drawing-room of his cousins Maubert and that he completed the set by adding one other composition as well as some overdoors.

Two charming little sketches for *Storming the Citadel* and *The Pursuit* belonged to the miniaturist Carrier, the lover of Watteau, and are now in a collection in Paris (Cat. Nos. 301–302); Miss Frick owns another *Pursuit* (Cat. No. 303). *The Pre-Arranged Flight* (Cat. No. 308), which features again the woman in white of *The Pursuit*, must have been commissioned from Fragonard by a collector, perhaps Turpin de Crissé.[4] Saint-Non was allowed the rare privilege of seeing the Grasse pictures, as is clear from his inventory after death; in it can be found several paintings after Fragonard – *The Adorning of the Shepherds* (undoubtedly *The Lover Crowned*) and *A Young Woman dressed in satin, in a running attitude* (*The Pre-Arranged Flight*).

Fragonard painted several pictures in the same manner at this time. Firstly, several variants on *Love the Jester* and *Love the Sentinel* (Cat. Nos. 317–325), which collectors clearly quarrelled over; then two compositions, now lost, painted as a pair: *The Lover embracing the Knees of his Mistress's Statue* (*L'Amant embrassant les genoux de la statue de sa maîtresse*) and *The Lover Constant in Old Age* (*L'Amant constant dans sa vieillesse*). (Hoin handled the same subjects in gouache.) We would include in this group the *Blind-Man's-Buff* in the Rothschild collection which came from that of the architect Trouard (Cat. No. 313). The scene is enacted in the same kind of setting and the spirit is similar.

It is probable that *The Bolt* (Cat. Nos. 494–495), in which the same model is to be found, belongs to

1. The dimensions of the four large panels painted by Fragonard are: *Storming the Citadel* (*L'Escalade*), 320×244 cm.; *The Pursuit* (*La Poursuite*), the same; *The Declaration of Love* (*La Déclaration*), 318×216 cm., and *The Lover Crowned* (*L'Amant couronné*), 318×241 cm. The frames planned by Ledoux are of different dimensions, the delivery note reads as follows: 'Supplied four large frames for the pictures of M. Fragonard, these being 9 ft. 10 in. (3 m.) by 6 ft. 8 in. (2 m. 8), two of them curved at the top' (and not *straight* as has been read up to now). The frames are therefore too small and besides two are curved.

M. J. Cailleux, who has given a great deal of study to Louveciennes (*Revue de l'Art*, 1935 Vol. II, p. 45) asserts that the pictures were installed. It is clear that the dimensions are against this, as well as the curved shape. Mr. Biebel has shown (*Fragonard and Mme. du Barry*, 1959, to be published) that two pictures were to have been placed on curvilinear panels. Besides, in 1772, according to Pidansart de Mairobert, the pictures 'were not yet finished'.

2. Vien was paid 3,000 livres in May 1773; the Countess still owed him 7,000 livres in October 1774. Besides, she had not yet paid Pajou for her bust which at the same date was valued at 14,902 livres (Manuscript Accounts, B.M. MSS., *Francais*, 8158).

3. David J. May says that he had found no trace of the 18,000 livres in the account-books of Mme du Barry (*op. cit.*, p. 185). Théophile Fragonard asserted that his grandfather received this sum as indemnity (Portalis, *op. cit.*, p. 98), but he may have confused them with the 1,200 livres received on account on 25th November.

4. Two drawings can be quoted, 'sans pouvoir garantir leur authenticité' – one in an anonymous sale of 11th March 1882, No. 224, 'A young woman, on tip-toe, pretends to flee. A beautiful drawing in red chalk. The same subject is depicted in *The Flight on Purpose*'. The other occurs in the St. Martin sale of 1893, No. 41; '*The Flight on Purpose*'. First draft of the composition painted by Fragonard, a study of the young woman almost nude, in black pencil'.

the same period. Here again, although the subject was popularized by Blot's print (1784) and gave rise to various copies, we have no certain trace of the picture after 1792. It would seem to have been commissioned by the Marquis de Veri; but a sketch has been preserved.

In 1771 Fragonard did a great deal of work. He completed his compositions for Mme. du Barry, but the Office de Bâtiments instructed him in vain not to forget the Royal Commissions, particularly the decorations for the *petits appartements* at Versailles which were never carried out, though it is possible that he began them, as in January 1772 he claimed to be working there.

By now the commissions he had executed for private patrons had brought him a certain degree of affluence and he could think not only of living comfortably, but of buying some pictures himself. He was one of the successful bidders at the posthumous Boucher sale, held on 18th February 1771. The choice displayed in his acquisitions is worth noting – three pictures by La Fosse, a portrait attributed to Van Dyck, ten drawings by Boucher, and numerous prints and drawings of the Rembrandt school; in other words, some works by colourists, and also drawings and prints showing great qualities of execution. Occasionally, however, he returned to subjects of a quite different kind. In 1771, in the house of the engraver and dealer Huquier, 'while at dinner, and before leaving the table' he drew with the greatest facility a *Raising of Lazarus* in Indian ink, a work of 'striking effect and skilful touch'[1] while Leprince was sketching Russian soldiers.

According to M. Ananoff, Fragonard's journey to the Netherlands (Antwerp, Malines, Amsterdam and The Hague) must have taken place at this period (1772–73).[2]

At the beginning of the winter of 1772, Mlle. Guimard, the well-known dancer, asked Fragonard to decorate the drawing-room of her house in the Rue de la Chaussée d'Antin[3] with four mythological compositions. The painter did the work on the spot and there is a story that 'he had a passion for the dancer', which is quite possible since her features are to be seen in many of his pictures. He painted two very beautiful portraits of her as well, one depicting her as a Spanish guitar-player (a recollection of the Spaniards of 1768–70), and the other formerly in the Marcille collection (Cat. Nos. 341–342). A classic anecdote, going back to the time of Grimm, maintains that 'la Guimard', being dissatisfied, dismissed Fragonard and that he, in revenge, gave to the principal figure in one of the pictures in her drawing-room, which depicted her as Terpsichore, the expression of the Fury Tisiphone instead of a smiling face. Following a tradition in the painter's family, the Goncourts assert that on the contrary it was Fragonard who left her, tired of her haughty manner, her lack of consideration for him, and her constantly repeated enquiry, 'Will you never be finished, sir' – 'It is quite finished', replied Fragonard, and La Guimard could never persuade him to return.[4]

1. Huquier sale 1772. Cf. the manuscript note by Mariette on the copy belonging to Joullain, then to Portalis, p. 187 (reproduced) and 201. The drawing belonged to Jean Gigoux, then was in the Féral sale, 1901, No. 200 (3,000 francs), H. Michel-Levy sale, 1919, No. 80; sold to O. Homberg for 6,000 fr.; Z. H. Sale, 1923, No. 15; anonymous sale, 9th June 1936, No. 2. We must mention also other drawings on religious subjects done for booksellers and art-lovers; a St. Hubert (Mariette sale, 1775, No. 1244), a St. Jerome (anonymous sale, 26th November 1793, No. 28), and a St. Bartholemew (anonymous sale, 25th November 1782, No. 238).

2. His conclusion is based on a study of the surviving drawings. See *B.A.F.* 1959 (not yet published). M. Ananoff has been kind enough to send me the text of the lecture he gave to the Société de l'Art français in the winter of 1958–59.

3. The mansion was formally opened on 8th December 1772.

4. *L'Art du XVIIIe siècle*, Vol. II, p. 339. The chevalier Lenoir, however, maintains (in the manuscript of his *Histoire de l'Art*, which is in our possession) that Fragonard himself told him the story of the portrait which was retouched and turned into a face with 'an expression of fury, without losing its resemblance'. See also Lenoir's note about the artist in *Biographie Michand*, Vol. XV, 1816, p. 421.

He was certainly commissioned at this time to paint 'fancy heads' of well-known performers; this can be the explanation of the two pictures in the Thyssen collections, the blonde and the brunette, whose features resemble those of Mlle. Guimard and of her rival and cousin Mlle. Duthé, the mistress of the Comte d'Artois (Cat. Nos. 344–345).

About this time another commission brought Fragonard back to decorative work; it was given him by a rival of Melles Guimard and Duthé, Melle Colombe the elder. Born at Venice about 1752, she had played at the Comédie Italienne in Paris from 1766, and then left the stage for a short time at the insistence of her lovers and her wordly life. She returned to the theatre in 1772 and had some success in the part of Hortense in *Le Huron*. It was at this time that she seems to have commissioned her portrait from Fragonard (Cat. Nos. 410–411); Jean-André Vassal de Saint-Hubert, *Receveur général des Finances* and an amateur of the artist, was also the actress's lover, which may help to explain the connection. Vassal de Saint-Hubert also commissioned decorations for his Château de Saint Brice, which he had bought in 1769 and was to sell in 1787 to Melle Colombe.[1] The latter had a sister, Colombe the younger, whose portrait Fragonard was also to paint (Cat. Nos. 414–415) and who was to possess some of his works at her house at Ecouen, which was bought in 1787, doubtless with the help of M. de Vermeranges, *Intendant des Postes et Relais de France*, and her lover at the time.

Commissions were thus becoming more numerous at this time; Fragonard was working for actresses, also for their lovers, and for the circle of the 'Fermiers généraux'. These men were proud of their pictures, and about 1772–1775 started to have them engraved. These engravings of charming but sometimes fairly early works, from the collections of M. Vassal de Saint-Hubert and M. Varanchan, began to circulate among the public, and Fragonard's fashionable popularity became considerable. Amateurs, friends and dealers who owned Fragonards put them up for sale with a speculative aim. In numerous sales of the time we find paintings or drawings by Fragonard. Moreover young painters began to imitate him, working especially after these engravings of erotic subjects.

About this time there came to Paris one of Fragonard's old friends, the Liége painter Defrance, whom he had known during his first stay in Rome. Defrance describes their meeting in his *Memoirs*;[2] 'Before showing them to anyone else, I took (my pictures) to citizen Fragonard (he calls Fragonard 'citizen' as had become usual by the time he wrote his memoirs). He was very kind and seemed pleased with them: I confided in him that I had come to try my luck. He asked me the price of those I had shown him and, the next day, they were sold. I had good reason to be pleased with my venture, but what pleased me most was that he had asked for some of them for himself.'

1. According to the deed of sale (for the sum of 18,000 livres) executed by Me. Lambert, rue des Petits-Peres, on the 9th April 1787, Vassal de Saint-Hubert seems to have bought the house in 1769 and to have acquired the neighbouring land, in bits and pieces, from 1772 to 1786. Melle Colombe was to re-sell her house in 1805 and to die in poverty in 1837. Her lover sold her the house because she left the stage and, it is said, had broken with her.

There were several portraits of her at Saint-Brice, and of her sister at Ecouen. That was quite usual; in the village of Châtillon near Paris, Baron Hogdier, immensely rich, the lover of Mlle. Desmares, had her portrait repeated 'in all the rooms'. In a room leading to the bathroom 'all the arabesque figures are offering the portrait of Mlle. Desmares'.

On Vassal de Saint-Hubert, see *Journal de M. Sartine*, edited by L. Larchey, Vol. I, 1863, pp. 61, 96, 111: He 'takes care' of Demoiselle Courcy and gives her 10 *louis* a month, after having been in love with Demoiselle Lacour (an actress of the Comédie Italienne), to whom he had given 25 *louis* a month. Vassal lives with his father in the 'street and hôtel de Grenelle'.

2. This text seems to be unknown among historians of Fragonard. M. J. Vallery-Radot has spoken of the friendship between the two men but has not quoted the passage above which we reproduce from an article by Théodore Gobert, *Autobiographie d'un peintre Liegeois, Léonard Defrance* in Vol. VII of the *Bulletin de la Societé des Bibliophiles liégeois*, 1905, pp. 143–220; see p. 185.

'I took advantage of the opening I had found in the Paris market. I painted pictures which I sold to the dealers. Fragonard advised me not to raise my prices too high. The dealers must make a profit, he told me, and you must wait until they have fixed a higher price themselves, because then they are compelled to maintain that price, so as not to appear to have sold the pictures at less than their real value. Almost every year I used to come to this great city, etc. . . .'

We notice here, besides his kindness, Fragonard's willingness to help, his commercial instinct, and his connections with the dealers, which we had already suspected. This friendship with Defrance helps also to explain certain works in the manner of the Liége painter which Fragonard painted on the eve of the Revolution.

V

THE SECOND ITALIAN JOURNEY · RETURN FROM ITALY

1773-1776

Then, in October 1773, Fragonard left for Italy again, not this time with the abbé de St-Non, but with his brother-in-law, another Associate of the *Académie des Beaux-Arts*, the financier Bergeret de Grancourt.[1] This man was not merely another well-to-do dilettante and patron of the arts which he practised himself, but an extremely rich person, socially and politically important because of his position as *Receveur général de la Généralité de Montauban*, an office which he performed by proxy. He had inherited from his father several estates in the district of L'Isle-Adam bought from the Prince de Conti, and he wanted to create there a setting which, instead of repeating the lay-out of Lenôtre, should recall the gardens of Italy. The vistas of his beautiful park at Nointel, which still exists, suggest that his gardeners must have worked under painters like Hubert Robert. It is understandable, then, that Bergeret should go to Italy to see for himself the originals of the landscapes he was having re-created in the Ile-de-France. According to custom, he took a painter with him, to interpret for him the beauties of the country and its pictures, and at the same time, and this was more important, to execute drawings for him, and so enable him to bring back views and souvenirs. He had been acquainted with Fragonard for a long time, and indeed had bought one of his earliest works, even before the Salon of 1765.

It is well known that Bergeret kept a kind of journal[2] in the form of letters and so we can reconstruct his journey, its itinerary, and its incidents.

This, then, is how Bergeret explains why he took Fragonard and his wife; 'M. (and Mme.) Fragonard, a painter of outstanding talent who is necessary to me especially in Italy; but, besides that, he is very accommodating to travel with, always even-tempered. His wife is the same, and, as he is very useful to me, I have decided to show my gratitude by inviting his wife who has talent and is capable of appreciating such a journey.' So Bergeret considers that Fragonard is 'necessary' for him if he is to bring back views of Italy, and, wishing to thank the painter, who is an agreeable travelling companion, he allows him to bring his wife, an artist herself.[3]

1. He married as his first wife the sister of the abbé de Saint-Non (1741) and for his second Louise-Melanie de Lévy (1766). In 1772 he visited the Low Countries and England. In 1773 he settled an annuity on Boucher's widow. A landscape of Boucher is mentioned as belonging to him by the *Feuille nécessaire* of 2nd April 1759.

2. Ed. by Tornezy, *Journal de Voyage de Bergeret a Rome*, Poitiers, 1893.

3. Bergeret also took his son and the woman with whom he himself was living, Jeanne Viguier, by whom he had a daughter in 1770 and whom he married in 1777. His second wife, Louise-Mélanie de Lévy, was now dead.

They left on 5th October 1773, and did not return until a year later. From Paris they travelled by way of Luzerches, where Fragonard, 'always hard-working', made a drawing of the waterfalls, and arrived in the neighbourhood of Montauban. There Bergeret owned a château, that of Négrepelisse, and Fragonard made more drawings, especially of the communal oven (drawing dated October 1773).[1] Next they reached Provence, embarking at Antibes for St. Remo; travelling quickly from there by way of Genoa[2] and Florence, they arrived in Rome on 5th December. There they stayed till April, after which they spent two months in Naples, and then set off again for North Italy.

Bergeret had brought the usual guide-books, i.e. Lalande, and Cochin. He wanted to make what was then called a *voyage pittoresque*, that is to say, a journey in search of pictures and works of art. But he had little of Saint-Non's lively curiosity; he does not claim to notice everything but only the works capable of really 'affecting' him. The painting of the past was summed up for him in a few great names – Raphael, the Carracci, and Guido Reni. Did he then prefer contemporary painting? As to that, he always mentions the works of Subleyras, Joseph Vernet, and Raphaël Mengs (M. Mynx). He also liked *genre* subjects, scenes of action, street scenes, and the whole lively spectacle of Italy. Can we detect in these travel-notes any sign of Fragonard suggesting ideas to him, or guiding his artistic taste? Very rarely (nor is Fragonard often quoted), though there may be some hint of it in a note on the stay in San Remo; 'The only thing we noticed particularly was a small picture by Benedetto'.

In any case, while he is in Rome, Bergeret, the wealthy dilettante, is besieged by 'petty dealers', to whom he gives audience each morning and who are out 'to trap him'. But he resists, he is surrounded by 'artistic people' and welcomed by Natoire, still Director of the School at Rome, as he was in Fragonard's time ten years earlier. Frequently invited out, he much prefers his dinners with painters, his evenings spent turning over portfolios and 'talking painting' with noisy young people and enthusiasts. Every Sunday morning, for three months, he holds a *conversazione* where dealers and artists foregather; Vincent works for him, he meets Piranesi (10th January), he seems to have known Pompeo Batoni, he receives English and foreign artists, the 'entire Academy' comes to his house. The young architect Pâris takes him round Rome, and points out the most remarkable sights; he spends the night of a religious feast in St. Peter's, where the immense nave was lit only by the glow from the Cross; 'In every corner of the church could be seen young people, architects, and painters, all drawing different views and architectural studies.'

He visits the beauty-spots of Rome, and explores the surrounding country. The villas interest him, but their gardens leave him more or less unmoved. After a long visit to Tivoli he notes only that 'the gardens have their beauties, taken as a whole, but nothing for us to copy'.

As for Fragonard, it is plain that he had to follow Bergeret everywhere on his constant 'walks in search of picturesque views to serve as subjects for drawings'. He drew street scenes and views,[3] but

1. Tornezy (*Voyage . . .*) states that a *Blind Man's Buff*, an overdoor painted by Fragonard for Nègrepelisse, had been found by M. Dumas de Rauly, the archivist of Tarn-et-Garonne, and that M. Dalou, a resident of Montauban, owned a portrait of his grandmother drawn with black pencil by Fragonard. He adds that he had seen in the house of M. de La Girennerie a drawing by Fragonard representing Bergeret, his daughter-in-law, and Jeanne Viguier.
2. A drawing dated 26th November 1773, entitled '*Bridge of San Stefano at Sestri*' (*Pont de San Stefano à Sestri*), Béraudière sale, 1883, No. 116.
3. Many of his drawings bear the words 'Rome, 1774', in particular a *Head of an old man* (French Exhibition, London, 1932, No. 678), *Men sitting* (Vassal de Saint Hubert sale, 1779), *Two men carrying the body of an old man* (Chennevières sale, 1900, No. 189), and a *Woman at the well*, sepia (Walferdin sale, 1880, No. 191). This also is the date of some drawings of women drawing water from the well (cf. two anonymous sales, 1778), and, according to the catalogue of the le Brun sale (11th April 1791, No. 346), of a *Peasant Woman with her child*, and also of the *Kiss of Judas* (*Le Baiser de Judas*) after Van Dyck (already in the Gros sale, 14th April 1778, No. 75). A *Garden at Tivoli* (Mahérault and Porgès sales) is dated 'Roma 1774'.

painted no pictures as he had done on his first visit. Each week, till the end of his stay, his patron showed at the Sunday *conversazione* 'what M. Fragonard had done during the week'.

Then, on 15th April, Bergeret left for Naples under the guidance of the architect, Pâris. As all tourists did, he bought from Volaire, who made a speciality of them, a view of the eruption of Vesuvius, and asked Fragonard to do one also.[1] He went to see some 'Etruscan' vases in Hamilton's house, but on the whole he took the opportunity afforded by Louis XV's death to refuse invitations and to make 'a stock of drawings in company with the clever people I have with me'. Fragonard, then, did a great deal of drawing in Naples, producing there one of his masterpieces, the *Woman of Santa Lucia* (Fogg Art Museum), as well as the *Italian with the wine-bottle*.[2] He went to Pompeii and has left us a *View of a cellar uncovered at Pompeii*.[3]

The route back was by way of Vienna (where Fragonard did some work for Bergeret in the Liechtenstein gallery), Prague, and Germany. On his return Bergeret, who had quarrelled with Fragonard, writes some angry words in his journal about him and his wife. The quarrel does not seem to have occurred, as it might well have done, as the result of a year spent in one another's company – Fragonard's good temper makes that unlikely. It had to do, rather, with difficulties concerning the drawings executed by the artist which he now wanted to keep, while Bergeret claimed them as his property. Bergeret had always assumed that they would be his; he took Fragonard because he was 'accommodating', that is, because he could draw for him. On 1st March 1774, he noted that the drawings made in Italy 'would be seen in our collections in Paris'; this was moreover common practice, and Fragonard himself had allowed St. Non to keep his drawings on the previous occasion in 1760. It is hard, then, to understand why he refused now; as it was, the matter was pushed to considerable lengths until, the story goes, it resulted in a law-suit.[4]

As on his previous journey, Fragonard painted very little, most of his time being devoted to drawing. He painted in Italy a pair of small pictures, *The Laundresses* (Cat. No. 356) and *Hide and Seek* (Cat. No. 357), which belonged to the Marquis d'Arcambal, and were sold in his sale as early as 1776. *Hide and Seek* is probably in the Mame collection, while the other, *The Laundresses*, has recently been re-identified from a drawing by Saint-Aubin.

With regard to the *Shady Avenue* (Cat. No. 350), Portalis regarded it as a composition brought back from the first Italian journey. This theory has now been abandoned, and discussion today turns on whether it should be referred to the château de Nointel, where Bergeret lived for part of the year (and whose similarity to Roman gardens he emphasizes),[5] or to the château de Négrepelisse near Montauban, another of Bergeret's properties, which he visited with Fragonard in 1773. The plane-trees in the picture incline MM. Réau and Sterling to think that it may depict a landscape in that area.

It is noteworthy that while Fragonard was painting no more Italian landscapes, cascades, or gardens, these subjects were nevertheless very fashionable, and Houel, Pérignon, Bardin, the younger Lagrenée and Hubert Robert were to exhibit some at the Salon of 1775.

1. Drawing dated 23rd April 1774 (Walferdin sale, 1880, No. 194).
2. Le Brun collection; sale April 1791; Walferdin, Doucet, and David-Weill collections.
3. Anonymous sale, 22nd December 1856, No. 26.
4. Villot records the story about the law-suit. According to him it took place in 1774 and Fragonard was ordered to give up the drawings or pay 30,000 francs; he preferred the second alternative. Villot may be right since we know that Fragonard did in fact keep the drawings and sell them to various collectors; they appear in sales frequently after 1776. Nevertheless, in an unpublished inventory made after Bergeret's death, there is, besides a file of 'proceedings relating to the suit against Fragonard', a receipt for 3,000 livres paid by Bergeret to Fragonard 'for paintings, pictures and payment of every account'.
5. On Nointel and its beautiful walks, cf. Dezallier d'Argenville, *Voyage pittoresque des environs de Paris*, 1755, p. 323.

To the period of his return to France, that is, to the end of 1774, are ascribed, no doubt correctly, two portraits which resulted from his stay abroad. The one is of Mme. Griois (Cat. No. 373), the sister of the painter Vincent, with whom Fragonard continued to be friendly, and the other of the sculptor Foucou (Cat. No. 372), who was then at the Academy in Rome, and must have been one of the 'artistic people' to whom Bergeret applied when he wanted to be shown the monuments. The architect Pâris did not ask him to paint his portrait, but he lost no time in becoming a great admirer of Fragonard's, [1] and his collection, which he left to the Besançon museum, contains a considerable number of excellent works received or acquired from him.

About the same time Fragonard painted a dozen pictures, all variations on a single theme, that of *The Washerwomen* or *The Village Interior* (Cat. Nos. 360–365). These pictures show, in a ruin with antique columns, young Roman girls hanging out linen or watching by a cradle – giving the artist the chance to employ many effects of light and shade. *The Charlatans' Kitchen* (Cat. No. 359) is another variant, with similar effects, as is *The Beggar's Dream* (Cat. No. 358). Here again, as in 1763, we detect the influence of someone asking for saleable pictures and for variants which Fragonard himself would, perhaps, not have painted. *The Ass's Stable* (Cat. No. 369) certainly belongs to the same period; this and *The Farmer's Family* (Cat. No. 365) are new versions of pictures painted in 1765.

In 1775 Fragonard returned to landscape, but to a very different kind of landscape from that of the years around 1763. No longer do we see flocks of sheep under a Ruysdaël sky; now it is an Italian landscape with tall cypresses and in the foreground, small very elongated figures of elegant men and women amusing themselves at rustic games. The artist's object in these paintings may perhaps have been to compete with his friend Hubert Robert who, in the Salon of 1779, was to exhibit *Hot Cockles* (*La Main chaude*); 'in the foreground of a large picture a fountain playing in an Italian garden'. But whatever their origin, these pictures – all four are in the National Gallery of Art in Washington – are inimitable (Cat. Nos. 443–444, 447–448); in them execution and composition combine their charms and they are among his best. To the same cycle belongs the Louvre *Blind-man's-Buff* (Cat. No. 445), which Saint-Aubin dismissed as 'mediocre' – as indeed it might seem if compared with those just mentioned, for it is very conventional. There is also the *Blind-man's-Buff* in the Putnam Foundation (Cat. No. 446); in this the figures play a more prominent part at the expense of the landscape.

Lastly, there are several pictures of a quite uncommon charm, with wooded landscapes and sunlight effects. [2] Chief among these are the marvellous *Swing* (Cat. No. 438) formerly in the collection of the Comtesse de Béhague, and the *Fête at Rambouillet* (Cat. No. 439) which belonged to M. Gulbenkian. In these the fairly simple handling and wide Italian landscape of the preceding pictures are replaced by a most unusual thick, green, vegetation. A nineteenth-century legend, [3] whose origin we do not

1. Pierre Adrien Pâris was a member of the Rome Academy from 1772 to 1774, but had been in Rome since 1771 and stayed in Italy after 1774 to study Palladio (cf. Lapauze *L'Académie de France à Rome*, I, 261). Maurice Chipon (*Le Cabinet Pâris. . .*, 1906, p. 11) quotes from among the notes of expenses, etc., in Pâris's journal the following words: 'Luncheon for Mme Fragonard and Signora Martha, 6 livres'.

2. Two of them belonged to the banker Hope, who gave them to the actress Jenny Colon, who is known to have been the Muse of Gérard de Nerval. He certainly saw them in her house and so these pictures have, as well as their own beauty, the added interest of having inspired the dreams of the writer of *Sylvie*.

3. 'Fragonard used to paint in the Louvre. He had himself decorated the studio in a theatrical manner; at the back hung a curtain on which his imagination had created vegetation of a richness unknown to our climate with, in the foreground, bushes, creepers, climbing plants, imitation rocks, and flowers, the whole arranged so as to produce the most surprising effects; in the corner stood a child's swing, the one in his picture, on which he used to pose his models' (A. de Launay, *Salons de Paris*, 10th April 1859, on the Morny sale).

THE BILLET DOUX (Cat. No. 388)

know, has it that he painted these pictures in his studio in the Louvre, where he had fitted up a swing, and painted exotic plants. The strangeness of these works might perhaps persuade us that there is an element of truth in the story.

In this same year a commission gave the artist the chance to produce a new masterpiece. The Duc de Penthièvre asked him to execute a painting on the theme of *The Fête at Saint-Cloud* (Cat. No. 436) for his magnificent mansion, the Hôtel de Toulouse. The work is still in existence in the Banque de France, which took over the Hôtel de Toulouse in 1809. The theme chosen, or approved, by the duke is not surprising, for we know that this fête was often frequented by painters and a passage from the poet Roucher,[1] tells us that Hubert Robert and also Carle Vernet went there every year 'as on a pilgrimage', to observe 'with a studious eye . . . this wonderful mixture of all the objects of nature adorned, embellished, and brought to perfection by society.' In short, the fashionable world thronged to the beautiful setting of the park, which was still unspoiled, pressing round the booths of charlatans and mountebanks, and sampling their comical acts. Some very fine studies of details for the duke's picture exist, especially those belonging to MM. Veil-Picard and Bührle (Cat. No. 433–435); the latter has rightly given them a place of honour in his collection devoted to Impressionism.[2]

For Fragonard, this was farewell to landscape painting. Henceforth he was to concentrate, more and more, upon figures of women, young girls, or children, together with sentimental or allegorical scenes. The year 1775 does indeed mark for him a turning point, a new departure.

About 1776 he painted a group of studies of young women, their eyes downcast, engaged in reading a book or a letter and showing by a play of the features, a smile, or an air of sadness, the joy or vexation which their reading brings them. This kind of picture, though the subject is at first glance a surprising one, was then in fashion, and we note that at the Salon of 1777 the younger Wille exhibited *A Lady receiving a distressing letter*, while Mme Vallayer-Coster showed *A Young Girl having just received a letter*. In 1779 another by the younger Wille showed *A Young Woman reading a letter*. But we know of no artist more successful than Fragonard at painting these studious ladies, these girls reading letters, notes, and pamphlets. The charming canvas depicting a woman alone, at her toilet, is perhaps superior even to the pretty, though perhaps too finished, picture in the Wallace collection which is so famous.

1. See D. Mornet, *Le sentiment de la nature au XVIIIe siècle*, p. 332, and G. Wildenstein, *Fragonard et la fête de St. Cloud*, in *Gazette des Beaux-Arts*, December 1959.
2. See also the water-colour, *The Park at Saint-Cloud* (Mulbacher, Beurdeley, and W. Gay collections). There are many other drawings by Fragonard which are said, without proof, to represent the park of St. Cloud.

VI

THE PAINTER OF FAMILY LIFE

1777-1779

The year 1778 was perhaps one of the happiest of Fragonard's life. His wife, tired out, asked her young sister Marguerite Gérard to come and help her, and the forty-six year old painter fell in love with the sixteen year old girl. Dark like her sister, she soon became very pretty with her black eyes and lovely brown hair. Her 'good master and friend', as she called him, helped and encouraged her to develop the artistic bent which she undoubtedly had in common with three others of Claude Gérard's children. As her brother had done, she began with engraving, a skill by which young painters were able, at that time, to earn a living, and which was very useful in a family where the father had no time to engrave his works himself. Even so Fragonard, who had taken up the technique again so as to teach his young sister-in-law, let her sign works which obviously she had barely touched. He himself was captivated afresh by etching; perhaps here again we detect the influence of his friend Saint-Non, who was preparing a work by which he set great store: *Un voyage pittoresque de Naples et de Sicile*. [1]

However, in 1778 Fragonard produced *Love* (*L'Amour*) after a drawing which was appreciably earlier since it formed part of the Varanchan collection assembled, as we have said, between 1759 and 1765 (sold in 1777 when he perhaps saw it again). In the same year he did *The Tax-Farmers* (*Les Traitants*), a marvellous and most unusual painter's etching, and his allegorical plate dedicated 'To the Genius of Franklin'. The unsigned plate was, according to the *Journal de Paris* for 1779, 'etched by Mlle. Gérard after the drawings, and under the direction, of M. Fragonard, her brother-in-law. [2]

According to Portalis, Fragonard pulled the first proof in Franklin's presence when the latter visited the Louvre. The print was preceded by several drawings – a half-length study of a man in sepia [3] and a sketch of the subject. [4]

Some other prints belonging to the years c. 1780–1782 are further evidence of communal labours. Fragonard's family life continued – possibly without the ambiguity which his biographers imagine. He was to give proof of this in his work.

Two closely related pictures of this period (about 1777–1779) are today called *The Happy Family* (Cat. Nos. 501–502). In a simple interior a man and a young woman are leaning against a pillar and looking tenderly at one another beside a cradle. The subject, as has been noticed, was taken from a short story entitled *Sara Th.* by the famous poet Saint-Lambert, 'who sang the pleasures of the village'. This little tale, written in praise of the charm and sweetness of peasant life, [5] describes the farmer and

1. The first part was advertised in the *Mercure* of March 1777, and on 6th December the abbé was elected an *Associé libre de l'Académie des Beaux-Arts*. But his first part only appeared in February 1778. An unpublished letter in our collection addressed by the author to Heinecken promises that the curator at Dresden would receive a copy through Joly, his colleague in Paris.
2. This would refer to Mlle. Gérard's second plate, her first, according to an etched inscription, being *The Child and the Cat* (*L'Enfant et le chat*), also of 1778 (G. Wildenstein, *Fragonard the Etcher* (*Fragonard aquafortiste*)), XXVII).
3. 28×24 cm. Exhibition of French Art, London, 1932, No. 681, plate 173.
4. Silvestre sale, 11th December 1851, No. 261; Walferdin collection; Féral sale, 22nd April 1901, No. 198; G. Wildenstein collection (48×37 cm.). *A man sitting*, which appeared in an anonymous sale of 31st March 1914, No. 30, would be a study for the principal figure (51×34 cm.).
5. In the *Journal encyclopédique*, 1st November 1765, p. 134.

his wife, 'I saw them go into a room which gave on to the garden; the window was open. They went together towards a cradle wherein lay their fifth child; together they bent over the cradle and looked, first at the child and then at each other, holding hands and smiling. I was enraptured by this touching display of conjugal love and fatherly tenderness.' The scene is composed like a picture, it is seen through a window which forms a frame, but we cannot think that Saint-Lambert had Fragonard's picture in mind, for the story dates from 1765, and Fragonard's picture is part of a group which is clearly later. [1] The subject was a standard one of the time – to judge by several works shown at the Salon of 1779, notably by Leprince.

The inspiration of this same book, *Miss Sara*, has been recognized in another group of works [2] belonging to the same period (Cat. Nos. 458–460). These, however, are on a well-known theme, *The Visit to the Foster-Mother*. It is a very sentimental scene; the elegant young woman shows her child in its cradle, the husband looks at it and squeezes his wife's arm. The scene takes place in a room in a cottage looking on to the cow-shed where, Mme. de Genlis asserts in her *Contes moraux*, weakly young children from the town should be brought up.

At the time such subjects were much in the fashion. Théaulon sent to the Salon of 1775 a picture entitled *The Happy Couple* (*L'Heureux ménage*), husband and wife 'contentedly watching a child making its first steps'. But nearer to Fragonard are two pictures by Aubry in the Salon of 1777, *The Visit to the Foster-Mother* (*La Visite à la nourrice*), which R. de Launay later engraved; and to the same period belongs Greuze's *The Painful Loss* (*La Privation sensible*), in which the young mother is deprived of her child which is being handed over to a wet-nurse (drawing in the Randon de Boisset sale, 1777; now in the Louvre; engraved by J. B. Simonet in 1780).

A charming little girl who figures in the last-named picture by Fragonard frequently recurs in his work of this period, spelling out her letters on a blackboard. This is *The Reading Lesson* (Cat. No. 465), a subject reminiscent of Bounieu's picture *A Little Girl Repeating her Lesson* (Salon of 1775).

We have reached the period when Fragonard took pleasure in scenes of family life, as did his contemporaries, though not so much as he. Writers had taught artists to appreciate the charm of infancy. the appeal of its naïveté, its innocence, and its games. An entire literature, springing from the works of Jean-Jacques Rousseau, was dominated by Berquin's *The Children's Friend* (*L'Ami des enfants*), to such an extent that the term *Berquinade* was coined for works of an agreeable insipidity on themes of this kind. *The Children's Friend* had begun to appear in 1774, in sixty volumes, and quickly received the accolade of the Académie française. In its pages children are constantly to the fore, in all kinds of situations, and 'Their parents', says the author, 'always having a part to play in their little dramas, relish the gentle charm of joining in the amusements of their young family, and this will be a new bond of affection to join them together . . .' Such was the climate in which Fragonard painted such attractive pictures as *Now Say Please*, *The Little Preacher*, *Education Does All*, *M. Fanfan* (Cat. Nos. 469, 471, 472, 475) and so many others. [3]

1. This page was already written before the publication of M. Louis Réau's book, in which similar observations are to be found.
2. As early as 1779 there occurs in the Trouard sale (22nd February, No. 226) 'a washed drawing in bistre on white paper; very piquant. In it are eight figures. This drawing seems to be derived from the novel *Miss Sara*'. In the Bellanger sale of 17th March 1788, No. 55 was 'a subject taken from the novel *Miss Sara*; an interesting composition, lightly coloured, $18\frac{1}{2}\times15\frac{1}{2}$ in.'.
3. We find it hard to agree with M. L. Réau that at this time Fragonard was more interested in the bosoms of the nursing mothers than in their babies.

When he gave up these *berquinades*, as he soon did – they had perhaps been dictated by the public taste – he went on painting children, but now they were portraits of young girls, like the beautiful picture in the Metropolitan Museum, *The Two Sisters* (Cat. No. 476).

Boldly executed works like those we have just mentioned are exceptional in the painter's output in the years around 1777 to 1779. We find him giving up this style, in which he excelled, for another, different, style, more polished and mannered in its execution. He was at the time helping his wife, who contributed to the family income by her miniatures, and even executed a self-portrait as a miniaturist. This, perhaps, may explain the fact that his art was becoming more 'exquisite', more finished, more elaborated. [1]

VII

FOUNTAINS OF LOVE · PORTRAITS

1780–1788

We come next to the paintings executed around 1780, allegorical works of a certain frigidity, in spite of their subject matter: *The Fountain of Love* (Cat. Nos. 487–489), *The Votive Offering to Love* (Cat. Nos. 492–493, 496), *The Sacrifice of the Rose* (Cat. Nos. 497–499). One of them, *The Awakening of Nature* (Cat. No. 490), is dated 1780. [2] It is to be noted that these subjects were not new; they had been seen since 1775 in Salons and collections, painted by Lagrenée, Sauvage, Théaulon, Krüger and Saint Quentin, [3] but no one had been as successful with them as Fragonard was to be. The others remain in the realm of artificiality, whereas Fragonard, even if he could not avoid coldness, as we have said, nevertheless shows even here his exceptional gifts as a painter. Was he not, perhaps, attracted by sculpture as he had been before, and as the young David was at the same time? Besides, the style of these works was perhaps imposed on him no less than the subjects, which all spring from a literary source, [4] for when he paints to please himself, he uses a more flowing, bolder, style which is as noticeable in the beautiful portraits of *Mme. Turpin de Crissé* (before 1785) and of the woman called *Mme. de*

1. The explanation is more likely to be found here than in chance impulses to return to the Antique. The movement in this direction began about 1750, and grew until it culminated (see Locquin and Hautecoeur) in 1779.
2. These preoccupations prevented him from travelling with his wife to Grasse, where, on 26th October 1780, she gave birth to Alexandre-Evariste, 'in the absence of the father'.
3. The elder Lagrenée, *The Fight between Love and Chastity* (*Combat de l'Amour et de la Chasteté*) – Salon of 1781, then to the Marquis de Veri, an admirer of Fragonard; and *The Invocation to Love* (*l'Invocation à l'Amour*) – 1775, for the Duc de Liancourt; Olliver, *Sacrifice to Love* (*Sacrifice à l'Amour*) – Salon of 1777: Mme. Vallayer-Coster, *A Young Girl showing her friend the statue of Love* (*Une jeune personne montrant a son ami la statue de l'Amour*) id.: Théaulon, *The Offering to Love* (*L'Offrande à l'Amour*) – 1774–1780, Angers Museum; *The Invocation to Love*, print by Guttenberg – Salon de la Jeunesse, 1776: Krüger, *Sacrifice to Love*, painted on enamel – Salon de St. Luc, 1774: Sauvage, *The Graces raising a statue to Love* (*Les Grâces élevant une statue à l'Amour*) – ibid.: Saint Quentin, *Sacrifice to Love* – Salon de la Jeunesse, 1776. Hoin, the painter of similar subjects, who had engraved a composition by Fragonard, received the latter's portrait, 'Fragonard by himself, to his friend M. Hoin' (anonymous sale, 27th February 1877, No. 61).
4. Notes exist for other compositions of the same kind – a drawing sold in 1787 (2nd April, width 19 in., height 15 in.), *Love garlands Friendship before a Temple* (*L'Amour couronne l'Amitié sur le devant d'un temple*), and another, different, *Love garlands Hymen before a Temple* (6th December 1787, width 10 in., height 12 in.). Their interest for the Pre-Romantic Movement has been well pointed out in a recent article in *The Times* ('A romantic before the Revolution': 15th January 1957).

Norenval [1] (Cat. Nos. 503–504) as in the *Happy Household* (Cat. No. 501). This last picture belonged to the painter Antoine Vestier, who was at the time himself painting family scenes (Salon of 1787, for instance). [2]

Another of Fragonard's admirers at this time was Count Bihi-Amalric de Brehan (1734 – after 1813). He was an amateur painter, colonel of the Dragons de Saint-Louis and, later *Associé libre de l'Académie des Beaux-Arts*. [3] Not satisfied with admiring Fragonard, he copied his works in pastel.

We believe that this is also the approximate date of the pretty studies depicting his daughter Rosalie as *Fanny the Hurdy-Gurdy Player* (Cat. No. 505) in which he returned once more, but in a different spirit, to the subject which had been commissioned from him a long time before. Other subjects fashionable during the previous generation, [4] to which Fragonard returned at the request of admirers, are *The Young Girl with the Marmot* and *The Child with the Curio* (Cat. Nos. 506–509).

Between 1781 and 1784 he exhibited several times a year at the *Salon de la Correspondance*, but on almost every occasion, it must be added, he showed older works. His recent pictures were regarded as weak, and a discussion in the *Affiches et Avis divers* of 1784 proves that he was being criticized for painting without sufficiently varying his drapery, as historical painters did; 'the sameness of materials' bored the dilettanti. Even so *The Bolt* (*Le Verrou*), and *The Hiding-Place discovered* (*La Cachette découverte*) were engraved, as were *Now Say Please* (*Dites donc s'il vous plait*), *The Fritters* (*Les Beignets*), and *The Fountain of Love* (*La Fontaine d'Amour*).

After these pictures, from about 1784, Fragonard produced and seems to have sold little, [5] until the end of his life twenty years later. How then did he live, and on what? It is probable that he was paid royalties on the engravings made from his pictures; their number grew until the very height of the Revolution. He also owned a house at Charenton, bought in 1782, and rigorously exacted his rent, which may prove that he needed it badly. Many pieces of evidence go to show that he was short of money and had difficulty in making ends meet.

But he still had his talent, [6] a wonderful talent for portraiture, as is clear from several portraits of children, particularly of his son Evariste (born in 1780) painted at the age of four or five (Cat. Nos. 515–517). He painted *The Contract* (Cat. No. 522) and *The Stolen Kiss* (Cat. No. 523), two fine pictures, and some family subjects with children in which the story goes that Marguerite Gérard assisted him. It has been suggested that the pictures of this period betray the influence of the young Boilly, especially in the tall figures of the women in their loose fitting *moiré* gowns. On closer examination this theory seems difficult to maintain. Boilly did not come to Paris till 1784 and could not have competed with

1. Her name should be Mme. de Norinval, not Mme. de Norenval. She was without doubt Charlotte-Françoise Flieger, who in 1797 married Adelaïde-Etienne Bergeret de Frouville, nephew of Bergeret de Grancour, who in 1784 had assumed the title of Bergeret de Norinval. They seem not to have been married before 1797, and separated in 1798. Mme. de Norinval was not, as has been said, Reader to the Queen, who had only two readers (1783–89), Mme. de Laborde-Hinner and Mme. de Neuilly. It will be noticed that most of Fragonard's friends and models were connected with Saint-Non.
2. Fragonard dismissed his old models and refused to paint Mlle. Théodore Colombe, the third Colombe sister (cf. *Correspondance sècrete de Métra*, XI, 221).
3. 27th January 1781. He married in 1771. Cf. the *Biographie Michaud*.
4. At the *Salon de Saint Luc* of 1774, under No. 38, Nicolet exhibited *A Child showing curiosity*, and under No. 190 Lepeintre showed *A Savoyard betraying curiosity*.
5. 'A pleasant picture' by Fragonard is mentioned in the collection of M. de Besenval by Thiery (*Guide des étrangers*, II, 579).
6. See for instance the drawing in red chalk, *Fountain in a Park* (*Jet d'eau dans un parc*), signed, dated 1783. In the Paulme, Biron, Dormeuil collections; shown in the exhibition of Masterpieces of French Art in London, 1932, No. 534.

Fragonard straightaway. Besides, women and gowns of this kind can be found in Fragonard's works before this date, even as early as the Louveciennes period, about 1770. They are more probably reminiscences of Dutch genre pictures, which would support the date to which M. Ananoff assigns the journey to Holland (1771–72). Likewise, the general appearance of these pictures, which is deliberately chilly, is the same as that of the Love Allegories of 1780.

Even so, Fragonard moved with the times and remained faithful to the theatre; he attended a performance of *The Marriage of Figaro* and drew a scene from it (Bouchot sale, 1825, No. 135). He also drew the figure of an actor, standing and holding a bunch of keys, a bag of money at his feet (Bryas sale, 1898, No. 49),[1] and dated it 1785. The same date appears on the charming drawing of a *Young Woman sitting on a Straw-bottomed Chair* (*Jeune Femme assise sur une chaise de paille*) from the Goncourt collection,[2] and on *A Young Girl sitting on the ground* (*Une jeune fille assise par terre*), which was in the same collection.

In 1785 Bergeret died almost an imbecile, leaving an illegible will, which was pronounced invalid by the Courts. This was a severe loss to Fragonard, who had become reconciled with him and worked for him again; but Bergeret's son, Jacques, inherited from his father a deep affection for the artist, to whose young daughter, Rosalie, he gave shelter in his château at Cassan. He had, moreover, known him for a long time, ever since the Italian journey, and had had him as his teacher of drawing.[3] A descendant of Jacques Bergeret's wife told Portalis[4] that the young man 'for a long time freed Fragonard of all financial worries'.[5] Each evening the painter used to go to the Folies-Bergeret:[6] 'The whole house was at his disposal; young and old were obedient to his every whim. We ate only the dishes that pleased the good Frago, who did not fail to make good use of the genuine affection he inspired. . . . There was drawing, and music. Fragonard loved these parties, but the journey home was difficult for him across the deserted Champs-Elysées, and Bergeret used to go with him and take him home.'

To the same period belongs a group of about sixty drawings which Walferdin had from the Colonel de la Girennerie, a relative of Bergeret; the latter repeated his family traditions in this way to Portalis.[7] One of these drawings was a self-portrait of the artist bearing the words: 'Seipsum delineabat Frago apud de Bergeret anno 1789'.[8]

These moments of happiness lasted until the Revolution. Apart from his work for Bergeret, Fragonard seems not to have done much, though it would appear that some people asked him to

1. No doubt the *Man standing*, showing bags of money on the ground, of the Aubry sale, 1879, No. 538.
2. Marcille, Goncourt collections; Musée du Louvre (cf. *La Maison d'un artiste*, 1881, Vol. I, p. 77).
3. In 1787 Jacques Bergeret settled an account with Pâris, who had supplied his father with drawings (from 1781 to 1784 Pâris sold him 26,000 livres' worth); cf. Chipon, *op. cit.*, p. 11.
4. *Op. cit.*, pp. 224–5.
5. The rôle of Patron of the Arts was common. In 1785, for instance, Aubert, Jeweller to the Crown, lent Taunay 100 louis for a journey to Italy.
6. Formerly Folie Beaujon, where Beaujon died in 1786. The house was situated in the rue Berryer (Fondation Rothschild).
7. Walferdin sale, 1880, No. 274, 'Eleven drawings in black and red pencil for the Folie Beaujon and the Bergeret family; No. 273, 53 drawings and sketches in black and red pencil (same provenance); No. 269, *Fragonard among the Bergeret family* (*Fragonard dans la famille Bergeret*), drawing in black pencil.'
8. On the 17th January 1893 M. de Fontaine de Resbecq wrote to Goncourt to correct the information which the latter had given about his maternal great-uncle, Bergeret. He pointed out that it was Bergeret's son, Pierre, who sacrificed his property to save his skin, but he cast doubt on this forced sale. 'Pierre Bergeret was to marry my mother's great-aunt, Melle Puisfon de la Chabeaussière, the sister of the playwright. La Chabeaussière and Bergeret lived almost always together. I have many scraps of poetry which M. de la Chabeaussière addressed to Fragonard, which proves that the quarrel between the latter and his Maecenas did not last very long' (B.N., MSS., n.a.f., 22462, pièce 446).

repeat some of his earlier works. This must be the explanation not only of *The Little Waterfalls* (*Les Cascatelles*) in the Goncourt collection, dated 1789,[1] but also of *The Depths of a Forest* (*L'Intérieur de forêt*), a signed drawing, dated 1784,[2] and of the *Ruined Wall* (*Le Mur en ruines*), also signed, and dated 1785.[3]

VIII

THE LAST YEARS

1789–1806

In 1789 Fragonard seems to have been fairly well-disposed towards the new ideas during the first months of the Revolution: he had drawn an episode from Beaumarchais, and may have been a Freemason. His good-citizenship was demonstrated in action, for his wife was one of the lady artists who made the patriotic gift of their jewels to the Assembly (7th September). Thus Fragonard was not harassed as Boilly was to be when he was accused of painting indecent subjects, though his were much more innocent than his colleague's. However, on 12th January 1790, Fragonard, his wife, and Marguerite Gérard arrived at Grasse to stay with their cousin Alexandre Maubert, who was ready to accommodate them for 168 livres per month.[4] Fleeing like other artists from a capital where commissions had become rare and life was too difficult, they stayed at Grasse for a little more than a year.

There Fragonard once again began to paint, for the last time, so as to earn the means to pay his hosts. He painted the portrait of Alexandre Maubert and that of his son (Cat. Nos. 536–537), and as he had brought with him the canvases rejected by Mme. du Barry, and had hung them on the walls of the Maubert's drawing room, he painted a last subject to complete the decorative scheme – a subject he had not handled before and one which here takes on a mournfully symbolic importance – *Forsaken* (Cat. No. 526).[5]

In March 1791 Fragonard set off to return to Paris. He did so, perhaps, to help his son Evariste, who was entering David's studio, and then, at the age of 12, was admitted as an *Elève protégé*. Maubert had given him the modest sum of 3,600 livres for the paintings executed during his stay. Royalties from engravings,[6] and perhaps some portraits,[7] as well as the family-pictures, executed with Melle Gérard,

1. Cf. *Maison d'un artiste*, Vol. I, p. 82. Afterwards in the Menier collection.
2. Duparc sale in Geneva, 1840, No. 1389.
3. Février sale, 1924, No. 22. Perhaps we should also assign to this period the curious composition in the style of Defrance, formerly in the Goncourt collection, where the entry reads '*a secret printing press, with a woman holding a mask in her hand*', which seems a pre-revolutionary subject.
4. Alexandre Maubert had been since 1789 (when he was 45 years of age) officer of the Lodge of True Humanity 'invested with all grades' (we owe this information to M. Lecotté, whom we thank). It is, therefore, not surprising to find Fragonard obtaining admittance to the Grasse lodge. M. L. Réau mentions an unpublished letter (in the Soviet archives) from Greuze to Prince Yousoupov, dated 20th April 1790, 'M. Fragonard has left Paris and is in the country'.
5. The decoration of the Salon Maubert included also some overdoors and decorative panels which Fragonard painted at the same time. A drawing of *Washerwomen* (*Lavandières*), a counter-proof, dated July 1790 was sold in the C. de P. sale (1927, No. 75n, reproduced).
6. An anonymous sale of the 8th July 1793 includes *la Gimblette*, *les Petites Curieuses*, *la Résistance inutile* and seven of the *Kisses*; it is possible that this sale was made up of works kept in his studio. (The sale took place at the most dramatic moment of the Revolution, that of the arrest of the Girondins.)
7. A drawing of his (?) depicting the deputy Mannezon was sold in an anonymous sale of 11th March 1844 (No. 230). On 21st November 1860, in another anonymous sale (No. 48), there appeared 'a painting of a gentleman of the time of the Republic'.

sufficed for him to live very modestly until the day (18th December 1793) when, thanks to David, he was nominated as a member of the Museum Commission, a body charged with establishing the national collections and especially those of the Musée du Louvre.

For the two years 1794 and 1795 Fragonard was kept busy by this commission which soon became a *Conservatoire*.[1] Like the other members he was entitled to a salary of 3,000 livres a year and to lodging, which allowed him to keep the rooms he was occupying in the Louvre. Their task was to trace the best works of art in the houses of émigrés and in storehouses, and to have them put in the Museum. Fragonard appears on all the committees; he examines the storehouse in the Rue de Beaune with two colleagues, and with three others he is given the task of sorting out the finest drawings. He often has as assistant, his junior, the painter Bonvoisin, and with him writes report after report about pictures on whose authenticity he has to give his opinion, e.g. a Primaticcio, a Valentin, a Rubens, a Ribera; with Picault he examines a Leonardo da Vinci, with others a Lebrun and a Teniers. He makes an inventory of the Hôtel de Noailles, he is busy with the catalogue of the Livois collection, or with the transport of the pictures from Arras, Chalon-sur-Saône, Senlis, and Vitry-le-François.[2] He goes to spend some days at the Versailles storehouse, with Picault he proceeds to arrange the works of art in one of the bays (*travées*) of the Museum but is criticized for preferring to work alone (he had already been censured for changing the location of a picture in the gallery without permission). Lastly, he signs, as President, the definitive list of works of art in the national storehouses chosen to constitute the National Museum (7th September 1794). On 26th January 1795 he points out that the National Museum, i.e. the Palais du Louvre, will be too small to hold all the treasures being brought into it.

These important duties were not without their practical advantages; although, apparently, no-one thought of charging him, as they did Boilly, with having painted immoral subjects, he was doubtless accused of having fled the country (because of his journey to Provence), and in 1794 he had to obtain certificates of non-emigration and of loyalty to the régime. His administrative work however, took up all his time. In 1795 Firmin Didot advertised an edition of La Fontaine's *Contes*, to be illustrated with 80 drawings by Fragonard, including a portrait of the author. The artist had been considering such an undertaking for a long time; his drawing *The Deceived Husband* (*Le Mari trompé*) is dated 1778,[3] four other drawings for the *Tales* were included in a Boileau the Elder sale in 1782.[4] The edition as advertised by Didot did not however appear. Instead, he published two editions in 1795; the small octavo one has no engravings, the large quarto only two sections of ten engraved plates, the rest not having been completed, possibly because Fragonard's ideas did not meet with Didot's approval.[5] However, other publishers took up the idea of using these drawings, as two of them were bought from the artist for the considerable sum of 14 pieces of gold in 1798 by the publisher Tilliard.

As we have seen, he was not immediately affected by the fall of Robespierre (1st April 1795) and retained his office. Twenty days after the 9th Thermidor, however (or is this a mere coincidence?), he ceased to be secretary of the Conservatoire, although two months later he became president again.

1. He had been given no sinecure, contrary to what Réau still says. For further details see G. Wildenstein, *Fragonard et la formation des collections du Musée du Louvre*, in *Gazette des Beaux-Arts*, October 1959.
2. He was busy with the pictures requisitioned in Belgium (19th September 1794); the packing cases were being opened between 6th and 10th July 1795. Others arrived on 17th December.
3. Poussin sale, 1863, No. 64.
4. No. 155. The group was dispersed; a little later, in 1782, we find two only, and two others in 1785. Another, different, one was sold in 1811.
5. Cf. G. Wildenstein, *Fragonard aquafortiste*, No. XXXV.

PORTRAIT OF A LADY AS A VESTAL, SAID TO BE THE PRÉSIDENTE AUBRY (Cat. No. 405)

Then, in 1797, as the government inclined more and more towards the Right, we find that he ceases to figure in the reorganization of the Museum keepers and is only retained as a member of the jury which chose the works of art destined for the Louvre and Versailles. In 1799, on 8th March, he had an interview with the Administrators of the Museum and they, after demanding it three times, secured, on 2nd June, the end of his activities. (It is noteworthy that the Directory, which was formed in May, was made up of men of the Right and excluded the Revolutionaries).

From this time onwards we know little of Fragonard's life. We hear of him investing in annuities (1794 and 1795) and, with his wife and sister-in-law, buying the *Hospice du Petit-Bourg* at Ivry for 5,000 francs (1797). He followed the artistic career of his son, who seems to have had no special love for him and one day threw on the fire the collection of engravings after his pictures. In 1797 he made another self-portrait, in a pencil and stump drawing, for his friend Silvestre, showing himself holding a pencil in his hand. [1]

In 1802 the New Year letter sent to him, and his wife, by Marguérite Gérard wishes him 'a few extra ducats', which suggests fairly straitened circumstances, and also 'two or three little girls to play round him . . .', an allusion to his love of children. He continued to invest in property, and in 1802 bought for 12,000 francs a house in the Rue de Lourcine, near the Gobelins.

In 1805 he and the other artists had to give up their studios and rooms in the Palais du Louvre, where Napoléon himself wanted to take up residence and to organize the Museum. Like his colleagues, he received the totally inadequate life-pension of 1,000 francs. He was then 73 years of age, 'extraordinarily stout', and almost forgotten by the new generation. Marguérite Gérard took him in, with his wife (asking 1,500 frs. for board and lodging, a sum he could not pay) at the Palais-Royal, in a house the ground floor of which was occupied by the famous restaurateur Véry (archways 83 and 85, now the 'Grand Véfour'). He died there on 22nd August 1806. [2]

Only 50 frs. were found in his possession; the pictures, possibly not a large number, belonged to Marguerite Gérard. [3] Whatever the Goncourts may say, several obituary articles were published in the *Journal de Paris*, the *Courrier des Spectacles*, and the *Revue philosophique* – all, indeed, remarkably uninspired, either calling him 'deservedly esteemed' or pronouncing a clumsy and inadequate eulogy upon him with references to his 'frivolous and erotic' subjects.

1. Silvestre sale, 1851, No. 262. He must have gone on working, for we find that one of his pupils, Castel, from Grasse, was admitted to the Academy as a pupil in 1803.
2. His biographers, reading that he died 'chez Véry' believed that he died of indigestion or congestion, whereas in fact 'chez Véry' only means 'in the house where Véry rented him an apartment'.
3. An inventory was made of his property later (*Arch. de la Seine, Enregistrement* (Probate division), reg. 219, Fol 17D). The total came to 12,268 frs. 38; his widow received 8,878 frs. 1., his son 3,390 frs. 37.

IX

FRAGONARD'S REPUTATION

In his own time Fragonard was immensely successful. As early as 1758, and perhaps even before that time, it could be said that his pictures never stayed long in his studio; as soon as they were painted they were sold, if they had not already been commissioned. Only Boucher and Watteau met with a comparable reception from the public, and never again do we find an artist enjoying such popularity even in the nineteenth century. He owed his success to his outstanding qualities, qualities which are emphasized by the sale catalogues of the eighteenth century.

Such success was especially remarkable in Fragonard's time because he won it without showing frequently in Academic Exhibitions and without the support of the critics. He hardly ever sent his pictures to the Salon, and none of the innumerable critics really supported or helped him. It is true to say that he won his public at the first attempt, and quite on his own, by the sheer beauty of his works.

What kind of public was this? It was not made up of the great dilettanti, those whose names occur in the *Almanach des Artistes*, those who patronized Lazare Duvaux, and who are listed by Courajod. Only one of these bought any of his pictures – the Duc de Cossé, governor of Paris. [1]

Nor did his customers come from the ranks of the collectors who wanted to assemble an extensive gallery of the glories of ancient and modern times; they were confined to those who really loved painting – painters, painter-dealers, noblemen, and the occasional *bourgeois*. Boucher recognized his genius at once, as did his sons-in-law Deshayes (d. 1765) and Baudouin (d. 1770). Boucher, having asked him to make some copies after Rembrandt, kept several of them, as he did some drawings of which one, 'an imaginary subject, three figures in a room, pen and ink drawing, washed in bistre, on cardboard', was sold in his sale (1771), for the fairly high price of 58 livres. [2] But the man who really began the fashion for Fragonard, as Crozat had done for Watteau, was the abbé de Saint-Non after the Italian journey. Saint-Non, who was then 25 years of age, had, during the journey, asked Fragonard to execute, not drawings from life, but landscapes and studies after old masters. On his return (1760) he continued to support him, was always close to him, bought his pictures, and copied them in gouache, oils, and especially in pastel so well that most of the pastels often attributed to Fragonard are, as a rule, by Saint-Non. To judge by the pictures which he copied or bought, he was at Fragonard's side until about 1772. [3] The Goncourts [4] have a story of St-Non catching sight of Fragonard 'in the middle of a large gathering', throwing up his arms 'so as to embrace him, and crying out' 'Behold my King, my prince' ('Voici mon Roi, mon prince!'), whereupon Fragonard 'ducked under his arm, slipped behind him, and made off'. Such fanatical admiration on the part of St-Non was perfectly sincere, and entirely justified, but Fragonard, who refused to play the great master, was

1. 'The Duke, or rather the marquis and the chevalier, have already shown their taste for the Arts by acquisitions of pictures and drawings of high quality. Artists are congratulating themselves on winning their patronage' (*Almanach des Artistes*, 1777). We are not however certain that Cossé bought them, because we find paintings by Fragonard only in a composite sale (Cossé, Baché, Brillant, Quénet) in 1776.
2. Boucher sale, 1771, No. 1853? See also Nos. 446, 447, 111, and 42. One of Fragonard's very first admirers was a fellow-painter, a Professor at the Académie, Sebastien Leclerc the younger (d. 1763). Was Fragonard his pupil? or was Leclerc simply a dealer?
3. See our paper *Saint-Non artiste et mécène* in *Gazette des Beaux-Arts*, November 1959, which includes an inventory of his estate.
4. *Op. cit.*, p. 247.

embarrassed by it; hence, no doubt, this show of petulance and the estrangement between the two men.

It was probably in Boucher's studio that Fragonard met another amateur painter, Varanchan de Saint Geniès, who bought from him ten pictures and some drawings, some in the style of Boucher (*Hercules and Omphale* after Boucher, and some *Women Bathing* (*Baigneuses*)), others from his next period, 'têtes d'expression', landscapes and compositions. [1] Varanchan was the owner of the superb *Cavalier in Spanish Costume* (*Cavalier vêtu à l'espagnol*) in the Barcelona Museum; but he seems not to have bought anything from Fragonard after 1770.

Besides his sales to these collectors there were, of course, commissions, and it was at another's suggestion that he painted his landscapes, perhaps in place of Boucher, now dead. Certain dealers, one of whom may have commissioned these landscapes, also gave him work; we gave an instance of this when we spoke of De Ghendt, who bought from him a number of 'Têtes d'expression'. [2]

But the collector who encouraged him most, and for the longest time, was Bergeret de Grancourt. He became interested in him very early, since he bought a picture from him before the Salon of 1765: we have described the journey to Italy in 1773–4, which seemed to have put an end to the connection, but we know that it was renewed a little later, and that Bergeret's son for a long time went on supporting his father's old friend.

After the second journey to Italy Fragonard's works were in great demand. They figured in all the sales of more or less fictitious collections which took place in the second half of the century. At the same time as his pictures we find also his drawings included in the catalogues; indeed with him drawings ceased to be collected only by eccentrics, and became essential objects of the connoisseur's interest.

The '*Direction des Bâtiments*', however, was not pleased with him. He had been sent to Rome to become a historical painter and instead had become the painter 'of the boudoir'; he had succeeded without official support, and officialdom bore him a grudge. Cochin warns young artists against imitating his works which have moved so far from the manner of Lemoyne which he had followed to begin with. [3] Madame de Pompadour did not employ him in spite of the application implicit in his tribute to the Marquise (*The Sculptor's Dream*). [4] Her brother Marigny possessed none of his works, and his successor d'Angiviller only one. Mme. du Barry chose him to decorate one of the drawing rooms at Louveciennes on the recommendation of Drouais and possibly of her brother-in-law, 'le Roué', who owned some of his pictures, [5] but, as we have seen, she did not go on with the commission. Marie-Antoinette ignored him.

Some celebrated actresses, the Mlles. Colombe [6] and Guimard, employed him, but they were per-

1. His sale (1777) included 11 pictures and 12 drawings as well as several where the entry is added by hand. Varanchan bought some paintings at the Baudouin sale (1770).
2. A certain Quénet was buying as early as 1774 from Vassal de St. Hubert, re-selling in 1776, buying in 1780 from Leroy de Senneville and again, in 1787, from Boulogne, Lambert and du Porail.
3. Cf. *B.A.F.*, 1914, p. 6. Locquin assigns this text to about 1774; it would be better placed after 1760 as in it Cochin speaks of the blues, violets and greens with which he reproaches Fragonard in other letters of that period.
4. Painted, however, just before her death.
5. See the two Dubarry sales in 1774 and 1776; some other paintings were seized during the Revolution in the hotel Dubarry, Toulouse.
6. Of the Colombe sisters the most important for us was Catherine, who made her début in the theatre in 1765 and for whom Vassal de Saint-Hubert bought, in September 1769, a property at St. Brice. The house was pulled down and then rebuilt (1770–1786). It was decorated with works by Hubert Robert, Boucher, Maréchal, Pigalle and Fragonard. In 1787 Adeline, the sister of Catherine, bought a house in the neighbourhood, at Ecouen.

haps guided more by their patron's taste than by their own, and the story of a romantic attachment between them and the artist is an invention of his recent biographers.

During the period 1774 to 1780, after his second journey to Italy, he painted his famous Italian Gardens, a subject which collectors ordered from him quite as eagerly as they sought them from Hubert Robert. The Duc de Penthièvre, the father of Mme. de Lamballe, had the happy idea of commissioning him to paint *The Fête at Saint Cloud*, now in the Banque de France. And then the engravers began to reproduce his pictures; not his contemporary works, but the series of charming, erotic canvases that he had executed about 1769, such as *The Ring-biscuit* (*La Gimblette*), *The Kisses* (*Les Baisers*), and *The Glass of Water* (*Le Verre d'eau*), all scenes which, as we have said, pleased those contemporaries of the Duc d'Artois who were soon tired of the taste and workmanship of Lavreince.

But at the same time his pictures of children and scenes of family life, which pleased him personally, pleased the public also, while at a different public, one more intellectual, perhaps, and more official, one nearer to that of David, he aimed such allegories as *The Fountain of Love* (*La Fontaine d'amour*).

In a composite sale held on 17th December 1787, there was sold a collection of drawings after old masters which Fragonard had done when he was in Italy with Saint-Non. It is possible, however, that Saint-Non had returned them to Fragonard because of their value. At any rate, the collection, offered as 'a treasure-house of the Arts', is described in the catalogue in a notice of some length, a notice which constituted his last eulogy, and has since been lost to sight. [1] After this the public seems to have turned away from him, and he seems to have sold no more, because his name does not appear in the sale catalogues and in the catalogues of collectors.

Revolutionary confiscations unexpectedly brought his works back on the market. But it was only in small numbers, which confirms our impression that they were never intended for a public of courtiers nor bought by a great number of these. In the house of Clermont d'Amboise '*A Landscape*' was seized (No. 132); in that of de St. Maurice '*Two Landscapes*, in the manner of Ruysdaël'; in that of Menage de Pressigny, *The Swing* (*L'Escarpolette*) painted for M. de St. Julien, and *The Good Mother* (*La bonne Mère*), as well as *Love on Sentry-duty* (*L'Amour en sentinelle*) and *Love's Madness* (*L'Amour folie*), which were returned to the widow, as were *The Marmot* (*La Marmotte*) and *Curiosity* (*La Curiosité*) (as early as 2nd Fructidor, Year III). In d'Angiviller's house, *The Happy Couple* (*Les Heureux époux*) was seized. A 'sketch of *The Bolt* (*Le Verrou*) on wood by Fragonard' appears in the inventory of the Dépôt de Nesle dated 27 Germinal, Year III; in the margin was written 'Jourdan', and in fact we find it later in the Jourdan sale. D'Autichamp's property yielded two 'drawings in bistre on white paper depicting men seated, and two pictures, *Love and Madness* (*L'Amour et la Folie*)'; all were earmarked for the Museum, but some months later the two pictures were included among the articles for sale, and valued at 120 livres, while the two drawings were put in store. [1] Also stored for the Museum, from the effects of Bourgeois St. Maurice, were 'two pictures, forming a pair, in the manner of Ruysdaël in which the figures are by Fragonard'. [2] In the provinces 'two landscapes, forming a pair, and *a recumbent woman*' were seized in the house of Jean Dubarry at Toulouse on 18th May 1793. [3] These works have since disappeared, as have also the two pictures seized in Arras and destined for the Louvre, *a half-length portrait* of a man in meditation and a man drawing. Among the prints confiscated there was *The Good Mother* (*La Bonne Mère*), sent to the *Manufacture de Sèvres*. [4]

We do not know what kind of reception these works obtained in the sale-rooms in which they were now dispersed. It was probably not very favourable, as Fragonard was quite out of fashion. [5]

The 'erotic and frivolous subjects' painted by Fragonard brought him back into fashion at the end of the Restoration era and especially under Louis-Philippe. Devéria and the 'little masters' of his time copied from prints *The Ring-biscuit* (*La Gimblette*), *The Bolt* (*Le Verrou*), *The Glass of Water* (*Le Verre d'eau*), and other erotic scenes, but the collectors for whom these pastiches were intended were not sufficiently exacting in their taste to search out the originals. [6]

It does not seem that his family took much trouble to defend his memory; his son Evariste, a painter and sculptor, who died in 1850 at the age of 70, appears to have done nothing in this direction, any more than his son Théophile, whose son Antonin Oscar, a sculptor, died insane in 1887 at Charenton, where he had been in an asylum for two years. [7]

It was not until about 1843–48 that Fragonard began to be spoken of once more, thanks to enlightened amateurs whose limited means allowed them to buy only drawings and engravings; men

1. 'Before beginning the all too brief description which we propose to give of the following lot, we trust we may be permitted to regret that we are compelled to pass over an interesting series so lightly. What Connoisseur, if he will but cast an attentive and careful eye over this collection, will not find in it everything that genius can imagine most gracefully and most sensitively executed? On the one hand, all the fanciful subjects are here treated with a charm and an attractiveness possessed only by the imagination of M. Fragonard. On the other, the character-compositions display all the depths and feeling that the grand manner demands; in them all we are confronted by the highest talent, a talent which seems to rival the Masters whom it is studying. We invite all connoisseurs and art-lovers, and in particular those who are the supporters and constant patrons of the progress and the glory of our national school, to give themselves the pleasure of examining this collection carefully and in detail. It alone would suffice to win for an artist a lasting reputation, and we have no fears that anyone will begrudge the homage that we venture, here and now, to offer to the excellence of M. Fragonard, whose talents are so deservedly honoured and celebrated among us. This remarkable and interesting *series* offers a full selection of the productions of the Great Masters which most appealed to this artist's imagination, and while he used them to further his particular studies he has at the same time enriched the world of Art with as many valuable drawings, executed and finished with as much knowledge as intelligence and taste. We constantly observe here *the highest manifestation of the draughtsman's art* and yet without his ever venturing to go beyond the style and character of the Masters. *Without contradiction* this collection will be looked upon as *a treasure-house of the Arts*, equally useful both to the artists who may be able to consult it in the house of a wealthy collector, and to the collector himself who will be able at leisure to survey *all the masterpieces of Italy, both in sculpture and in painting*, without the necessity of making the journey. *We propose to offer this series as a single lot* for the benefit of any connoisseur who may come forward with a desire to acquire it as a whole; *in default of a bidder* it will be *divided*, either by the portfolio or otherwise.'

1. Cf. Archives nationales, F^{17} B7 2^{A}, p. 63, and F^{17} 1267, No. 6.
2. 'Painted on wood 19 in. high by 25 in. wide.' *Archives nationales*, F^{17} 372^{A}, p. 222, 5th Prairial, Year V. See also No. 183 (émigré Guinet), No. 40 (émigré Lévis-Mirepois) and No. 94 (Bélisard).
3. Cf. M. Rosnach, *Catalogue des Tableaux . . .*, in *Mèmoires de l'Académie des Sciences . . . de Toulouse*, 1888, p. 193, No. 20 (after Archives Nationales, F^{17} 1270^{A}).
4. Seized in the house of the émigré Beaufort, 49 Rue du Bac (Archives Nationales, F^{17} 372^{A}, p. 89). There were also two proofs of *The Good Mother* seized in the house of M. de Vintimille and allotted to Denon, the print of *The Bolt* seized from M. de Salon and allotted also to Citizen Denon, two coloured drawings, *The Visitation of the Virgin* (*La Visitation de la Vierge*) and *The Seesaw* (*La Bascule*) from Chantilly, given to the Ecole Polytechnique, and lastly a pastel on vellum, *Nicolas calling on Rose* (*Colas qui vient voir Rose*), seized from Lostange and again given to Denon (F^{17} 372x, p. 366, 201, 317, 349. This volume is the inventory of the Dépôt de Nesle).
5. Under the Empire the Louveciennes overdoors were allotted by Napoleon to General Dériot and the Artillery Club of Versailles. At that time also, a picture from the House of St. Cyr, 'A bishop, 346 cm. × 189 cm.', was ear-marked for the parish-church of St.-Laurent (*Archives du Louvre*, DD^{134} and DD^{137}) but it is not there today and M. le Curé de St.-Laurent, who has studied the records of his church, does not think it ever came there.
6. In 1830 J. Laffitte offered to the Louvre a curious picture signed and dated 1790. 'It depicts, the owner says, all the Templars in the world met together in the Temple of Concord and there proclaiming the ideal Republic had come'. About 1858 a M. Beaugean offered it again (for 3,000 francs, he valued it at 6,000). Then again we would also point out in the *Archives du Louvre* in 1832 (DD^{172}) a *Dream of Joseph* (*Songe de Joseph*), passed to the church at Neuilly (S. et O.) in 1820 (333 × 170 cm.).
7. *Chronique des Arts*, 1887, p. 142.

such as the Marquis de Vèze. Walferdin was one of the very first to collect his pictures. [1] Centred on the works of Fragonard, his collection grew rapidly, and forty years later included 79 of the Master's pictures, not counting the miniatures, almost 200 drawings, together with pastels and engravings. There is nothing, unfortunately, to indicate the origin of his acquisitions; doubtless he bought them from small dealers and in small sales. Only in the case of certain groups of drawings do we know that they came from M. de la Girennerie, Bergeret's grandson. He kept his pictures for his own pleasure, without frames, without restoring or even cleaning them.

As early as 1849 this great collector, who was then a Deputy to the National Assembly [2] and an ardent republican, offered to present to the Louvre '*The Piano Lesson*' (*La Leçon de clavecin*), which he owned. He stated specifically that the gift was being made 'to the Republic' and that it would be cancelled if the form of government in France 'had the misfortune to be changed'. In his letter of acceptance, the Director of Museums, then the republican Jeanron, a friend of Daumier, recognizes that the picture was being presented to the 'Museum of the Republic'. [3]

1. After Denon, the miniaturist Carrier and Lacaze, who bought the Louvre *Chemise enlevée* in 1835, the *Baigneuses* in 1854, and the rest of his collection before 1859.
2. On him, see the *Dictionnaire* . . . by Vapereau, 5th edn., 1880, p. 1841. Walferdin (1795–1880) was a physicist, the friend of Arago, and the inventor of several thermometers. Employed in the Customs service he later became *Directeur du Matériel des Finances*. Walferdin came from Langres, and was an admirer of Diderot whose *Complete Works* he edited, besides printing some of his unpublished critical notices (*Revue de Paris*, 1857). He owned the bust of Diderot by Houdon and bequeathed it to the Louvre. Perhaps it was through Diderot that he became interested in eighteenth-century art, and particularly in Fragonard.
3. We give here the text of the unpublished letters of Walferdin and Jeanron which are preserved in the *Archives du Louvre* and which we have been able to copy through the kindness of Mme. Chamson.

Text of the letter of 11th May 1849 offering the gift:

"Monsieur le Directeur,

The Museum has today at its disposal only two or perhaps three pictures by a painter who has been too long neglected and has only begun to be appreciated at his true worth in France during the last few years, I mean Honoré Fragonard, one of the artists to whom posterity will accord a high place among the men of Genius who adorned the eighteenth century.

I believe I shall be making a choice *of value to the public* if I take from my collection of the works of this master *a picture, not engraved*, which is known to connoisseurs under the name of *The Piano Lesson* (*La Leçon de clavecin*), and give it to the nation.

I know, Monsieur le Directeur, that the regulations concerning gifts offered to the Museum do not allow conditions to be made by donors, but I do not think I am departing in any way from the spirit of the regulation by stipulating formally *that I am making this gift to the Republic*, and that if ever the form of government proclaimed on 4th May 1848 by the National Assembly of which I am a member, has the misfortune to be changed in France, the gift will thereby be completely cancelled.

I remain, etc.,
Walferdin, Representative of the People in the National Assembly."

Reply to Walferdin of the same day, 11th May 1849.

"Monsieur le Représentant,

I hasten to thank you in the name of the National Museum for the interesting gift which you are making, and to acquaint you of its arrival in perfect condition. I entirely share, Monsieur le Représentant, the sentiments which you express about the worth of Honoré Fragonard who was without doubt one of the glories of our national school in an era which many have hastened to decry but to which some of our talented painters are returning. Certainly this school reflects in a regrettable manner the false elegance and the frivolity of its age, but some of its members, full of spirit in our national manner, lovers of nature and followers in the best traditions, have made their marks in it to the honour of our national tradition. Honoré Fragonard was without question one of these, and the picture that you have sent us, though it bears the marks of rapid workmanship and, besides, may not be very elaborate in its finish, is a good one and has a pleasant look. Pictures in this state are very useful to galleries where Art is studied because they often reveal the secrets of a master and a school better

This gift caused a sensation, and as early as 1st June 1849 a paper, signed 'Lord Pilgrim', had announced it in *L'Artiste*, [1] pointing out that 'it had not been made to the monarchy, under whatever name that institution might try to hide itself'. The condition imposed by Walferdin, however, was no more respected than were others in similar cases. Under the Empire the picture was retained, and sent to the house of Pietri, the Emperor's secretary, in the Rue de Rivoli. It did not return to the Louvre until after the war of 1870.

Still, Walferdin's example was an encouragement to art-lovers, and on 18th January 1850, a M. Cottini (22, Rue de Rivoli) offered to the Louvre a Philippe de Champaigne, a Prud'hon, and a Fragonard, a '*head of a young girl*', which he valued at 500 francs. This offer was rejected [2] though it seems that these (afterwards sold by Cottini) were good works. In 1859, the *Swing* (now in the Wallace collection), offered by Morny, was also rejected by the Louvre.

Lachaise, while regretting that 'our Museum only possesses three of his pictures, and they give only an imperfect idea of his talent', points out that works can be seen in the collections of 'MM. Walferdin, Lacaze, de Villars, Baroilhet, Burat, etc., who do him the justice which is his due'. [3] Among these gentlemen precedence must be given to Dr. Lacaze, who collected the works of Fragonard, whom he placed beside Watteau, probably as early as 1830; by a will made in 1866, he bequeathed his collection, which included some ten of the master's pictures, to the Louvre. [4]

This return of Fragonard to favour is very noticeable in the *Guide de l'amateur de tableaux* by Th. Lejeune (1864), who lists fourteen museums or galleries which contained Fragonards, and mentions various sales in which his works had been sold since 1855. [5]

than highly finished works. The National Museum has already several fine sketches like this one in various of its departments. Another good canvas of the French School is of great importance to us, as in our attempts to form a collection illustrating the succession of our national masters we have met with considerable disappointment owing to the numerous gaps caused by the highly regrettable distribution of these works among royal residences where they are seen by very few people and are useless to students, and from where, in spite of all our efforts, we have very little influence in getting them for the Museum because of local feeling.

The condition which you impose, Monsieur, can raise no difficulties for me. I had the honour of drafting the decree on gifts which the minister has been pleased to approve and you understand its spirit as well as I do. Made as it was to the Museum under a Republican régime I could not allow that it was for anything other than the Republican Museum that your patriotic act of generosity was intended!

The picture you sent us has been entered on our lists under No. 15 and your letter recorded under No. 1218.

Jeanron"

1. 1849, II, p. 73.
2. The Prud'hon was valued at 8,000 frs. and the Ph. de Champaigne at 1,500 frs. (*Archives du Louvre*, *Propositions*, No. 127). It must be assumed that the Marcille sale took place in 1857, and that it was in the same year that the Grasse Fragonards were offered, in vain, to the Louvre. In 1860 there was held an important exhibition of eighteenth-century paintings and drawings, chiefly from private collections.
3. *Manuel* . . . 1866, p. 336. Among other offers made to the Louvre was a picture of *The Reconciliation between Man and Wife* (*La Réconciliation entre deux époux*), offered by Mme. la Baronne de Chilly and rejected, and two pictures offered in 1861 by Baron Taylor and rejected in 1872.
4. On Lacaze, cf. Mme. Adhémar in *Aesculape*, May 1937. He did not die until 1869. The Lacaze bequest included, besides the very fine 'portraits de fantaisie', a picture called *The Shepherd's Hour* (*L'Heure du berger*), now in the French Legation in Budapest, which, according to a verbal statement made by Horsin-Déon to P. Durrieu in 1885, was painted by Emile Wattier, as he asserted himself.
5. *Ecole française*, pp. 294–297. He had seen the *Landscape* at Compiègne which he says 'has suffered a good deal from the effects of time and from the unintelligent restorations to which it has been subjected'. He lists the Master's imitators – Aubry, Benajetsch (Bénazet, in French), and Vallin.

Then, in 1865, as Lachaise recalls, his popularity suddenly increased 'to an unimaginable extent . . . His *See-Saw* (*Balançoire*), which in the Cypierre sale (1845) only reached the modest figure of 751 frs., rose in the Morny sale (1865) to 30,200 frs., and his small picture *Remembrance* (*Le Souvenir*), containing a single figure and a dog . . . , found a buyer not at 10, nor at 20, but at 35,000 frs.'.

Besides, 1865 was the year of the publication by Dentu of the monograph by the Goncourt brothers.[1] They had in their youth been attracted to the erotic subjects painted by Fragonard; François Fosca suggests that a memory recalled by Edmond in their *Journal* may not be without significance – the fleeting glimpse of the rosy behind of a girl cousin resting upon a flounced pillow. 'This naughty little episode,' he says, 'is perfectly in character with one who was to become the historian of erotic painters of the eighteenth century'.

The Goncourts, however, had recent information on Fragonard, and it was not until 1864 that they seem to have written their work.[2] Among the correspondence addressed to them we have in fact been able to find a letter from Alphonse Salvetat, of the Sèvres Porcelain Factory, giving the address of Théophile Fragonard whom no one, it seems, had yet consulted, and who would be delighted with some reference 'to himself and his family'.[3] Besides this they received a letter from Malvilan, sent from Grasse on the 26th January 1865. Malvilan, whose address had evidently been given to them by Théophile Fragonard, gave them information on Fragonard's stay and his works in Provence.[4] With the aid of all this more or less exact information which had come down by oral tradition in the Maubert family and through the anecdotes which Théophile Fragonard had from his grandmother, the Goncourts set to work, using the *Mercure de France* and assiduously visiting the Cabinet des Estampes.[5] Not having seen a great enough number of authentic works, they attributed

1. 36 pages, 3 plates (*L'Art du XVIIIe siècle*).
2. We are indebted to M. Gérard Bauer, Secretary General of the Académie Goncourt, for our knowledge of the unpublished correspondence addressed to the Goncourts and now preserved at the Bibliothèque Nationale, and we tender him our warmest thanks.
3. Letters to the Goncourts, B.N. MSS., n.a.f. 22475, pièce 216, 30th November 1864. 'Here is the address which you ask me for: M. Fragonard is in Paris, rue de Faubourg Poissonnière, No. 5. . . .'
4. M. Malvilan to the Goncourts, unpublished letter of the 26th January 1865 (B.N. MSS., n.a.f. 22468, pièce 342): 'The canvases owned by my family are those which had been intended for Mme. du Barry and which, although they never left his studio, contributed to his succeeding Boucher as "peintre du Roi". As a result of a disagreement with the Countess, Fragonard rolled up the four canvases and no one saw them again. About 1792, believing himself more than ever threatened by the storm of the Revolution and remembering his homeland, he sought refuge there. He found family-acquaintances and lodged in a house in which my grandfather welcomed him as a relative, a compatriot, a friend. During this stay, which lasted about three years, he conceived the plan of setting aside a room to receive the paintings which are there to this day. He came to an agreement to this effect . . . and set off for Paris whence he returned some time later with the four pictures . . . as well as some furniture of the period, so that all should be in harmony. He also painted on the spot two other canvases and some overdoors as an indispensable complement to the room which contained his first works. Only, everything which was done on the spot is unfinished, because after a second stay he returned to Paris, whence, because of illness, I think, he did not return again, dying in 1806. During his stay here he occupied his spare moments in making plans and in painting. A certain number of family-portraits, some little pictures, fire-screens and other sketches testify to his indefatigable activity and his great facility. It was during these moments, at the time of his first stay at Grasse, that he had the amusing idea of painting the staircase of the house with the emblems of the Republic . . .'
5. On the 17th April 1865, Ernest Chesneau wrote (B.N. MSS., n.a.f. 22457, pièce 98, unpublished letter) that Du Sommerard had seen at Grasse 'the finest Fragonards that he knew of', painted by one of the ancestors of the present owner who had refused 80,000 francs for them from one of his friends. Although we have not been able to find any of his letters, we know that Camille Marcille inherited Fragonards from his father in 1856, while his brother Eudoxe inherited Chardins. Now Goncourt seems to have been more intimate with Eudoxe than with Camille, which explains why he studied Fragonard later. Pol Neveux said that the Marcilles were at the source of the Goncourts' taste for the eighteenth century, but we can see that this is not precisely true.

THE FÊTE AT SAINT-CLOUD. Detail from Plate 85 (Cat. No. 436)

to Fragonard very many more than one would dare give him today. [1]

Henceforward, after the appearance of the Goncourt's celebrated work, Fragonard was revered as a great Master. We must not forget that the Goncourts were very friendly with Walferdin. [2] His collection was sold at his death in 1880. The chief buyers were Courtin (20,000 frs. for *The Happy Lovers* (*Les Amants Heureux*)), Mme. Edouard André, who bought *The New Model* (*Le Début du modèle*) for 15,000 frs., M. Groult, Mme. de Courval, who paid 11,700 frs. for *The Fair-haired Child* (*L'Enfant blond*), Watel, Beurnonville, Pourtalès, and Cahen d'Anvers. Only one Museum stayed in the bidding, that of Rouen, which acquired a picture of *Laundresses* (*Blanchisseuses*) for 1,400 frs.

The reader will doubtless have noticed that so far the sources and collections we have mentioned have been exclusively French. The reason is that, so far as we are aware, Fragonard was very little known outside France, either in England, Italy, Germany, or the United States. The fashion for him, however, began to spread, partly through the efforts of Major, the dealer in drawings, and also as a result of the great Marcille and Walferdin sales; and Fragonards began to be seen in the London salerooms. [3]

Artists were looking at his works, in England and particularly in France. Especially after the opening of the Salle Lacaze, Fragonard's influence on the Impressionists was considerable, and in 1885 Renoir acknowledged that he was trying to emulate him. But very few art historians and critics ventured to reconsider him after the Goncourts. In 1889 Portalis produced a good book about his works, [4] with a compilation of mentions in public sales and exhibitions, and also a list of the pictures that he knew, but without, perhaps, much taste or critical spirit. [5] On the occasion of the sale of the

1. In 1879, on the 25th October, an unpublished letter of Louis Lallemant (B.N. MSS., n.a.f. 22467, pièce 114) shows us that Goncourt was consulted about engravings after Fragonard. In another unpublished letter, of the 17th January 1893, the comte de Fontaine de Resbecq protests against certain inaccuracies concerning his maternal uncle Bergeret, whose son had married Melle Puisfon de la Chabeaussière. 'I have many scraps of poetry which M. de La Chabeaussière (the father) addressed to Fragonard, which proves that the quarrel between the latter and his Maecenas did not last very long' (B.N. MSS., n.a.f. 22462, pièce 446). The Comte de Fontaine de Resbecq owned the portrait of Mme. Bergeret by Boucher, which is now in the National Gallery of Art in Washington; M. de Frouville owned the portrait of Bergeret. On the 8th June 1893, M. A. Tornezi informs him of his forthcoming publication of Bergeret's travel-journal, and consults him on the drawings (n.a.f. 22476, pièce 318). Finally M. Camille Groult asks him if, at the banquet which his friends and admirers were giving for him, he would not be pleased if every guest should find in front of him a reproduction of a picture by Fragonard from his collection (B.N. MSS., n.a.f. 22464, pièce 353).

2. See among the Goncourt papers (n.a.f. 22477, pièce 371) a letter from Walferdin to Edmond de Goncourt (20th September 1873): 'In asking me for an appointment to discuss my friend Frago, M. Edmond de Goncourt has put me in a very difficult position . . .' He asks him to bring with him the first edition of his work on Fragonard.

3. So-called Fragonards at least. On 18th June 1887, *The Tired Musician* was bought by the Earl of Lonsdale for £106 (in fact the picture is by Baudouin); Agnew bought a *Marie-Antoinette* (no such portrait by Fragonard is known). In 1892 Marignac bought a *Mlle. Guimard*, cf. A. Graves, *Art Sales*, 1918.

4. Baron Portalis, a celebrated bibliophile, first became interested in the eighteenth century through his researches into the history of the illustrated book. He had published in 1877 a very useful work on *Dessinateurs d'illustration*; in 1879 a catalogue of the work of the engraver Gaucher, and in 1880 an epoch-making dictionary, *The Engravers of the 18th Century* (*Les Graveurs du XVIIIe siècle*). Also in 1880, he contributed an article to *L'Artiste* on the Walferdin collection and its Fragonards, and that gave him the idea of writing his book. He later became interested in Mme. Labille-Guiard, Hoin, and Danloux.

5. In an unpublished letter to Edmond de Goncourt (Goncourt papers, B.N. MSS., n.a.f. 22473, pièce 134), dated 8th January 1889, Portalis begs forgiveness for his audacity in having himself written a study on Fragonard, after Goncourt; he had however discovered certain new documents, the letters of Melle Gérard, and certificates of citizenship; he had made several journeys to Grasse 'to describe the paintings of which you spoke only by hearsay', and he had been able to compare the three sets of drawings for the *Contes* of La Fontaine. 'In short, I have sought to say, albeit in a prosaic tongue something new about the lively artist whose drawings and paintings had struck me as they had you'. He then asked permission to reproduce four drawings from the Goncourt collection. Already, on the 26th November 1888, his publisher, J. Rothschild, had thanked Goncourt for authorizing him to reproduce some drawings and had outlined his difficulties with Braun 'who demands a reproduction-right. It is the first time that such a claim has been made to me in twenty-five years of buying photographs'.

Grasse panels, Gustave Geffroy made a very valuable attempt at defining the Master's art;[1] this historian of Impressionism had been to have another look at the Fragonards in the Louvre: 'The colours', he wrote, 'have a nuance and a shimmer about them that exists nowhere else'. Geffroy rightly draws attention to one important point; Fragonard is not the 'naughty' painter that so many people at that time wanted to see in him. 'His circumspect art gives an impression not of lustful diversion but of the sincere avowal of natural passion and of the true reality of love'. Such was the verdict, and an entirely just one, of our great critical ancestor; it was not, however, the verdict of his successors.[2] On the contrary, during the 1900s these insisted on the licentious character of the Master's works,[3] so much so that the public were somewhat alienated from him. This is proved by a passage in a story by Colette where one of her characters remarks that English hunting prints are coming into favour at the expense of engravings after Fragonard.[4]

However the 1921 exhibition came as a kind of revelation to the Parisian public. It was organized under State patronage for the benefit of the Fragonard Museum at Grasse, and was arranged to last a month (7th June–10th July), being held in the *Musée des Arts Décoratifs*. The catalogue was entrusted to the present author, who had already embarked on his researches.[5] Under the presidency of M. François Carnot a hundred pictures, more than a hundred drawings, and many gouaches, etchings and water-colours were brought together.[6] The exhibition was practically complete, certainly more so than any previous display had been. It drew a large attendance, and attracted much critical attention.

Among the better articles we may quote that by André Michel (*Débats*, 21st June 1921). In it the great art historian gives an excellent definition of Fragonard as 'a voluptuous Provençal whom women enchanted, whose imagination was fired by light, and whom all life amused. Under the pines of his Provence or of Italian villas a great poet was revealed in him. Who has ever understood better, or felt more deeply, the beauty and majesty of ancient trees?' Ernest Langevin also understood Fragonard well; 'Perhaps the most important element in his work is the shimmering noon-day heat, the zest, the lyrical rapture that flashes out as much in the composition as in the treatment. He knows also how to drop a hint, he never finishes anything, and that constitutes half his poetry, as it often does, and all his propriety'. Lastly Pierre Lièvre, after insisting on the exactness of the composition,

1. See *Vie Artistique*, VI, p. 47.
2. In 1893 M. Tornezy, the President of the Antiquaries de l'Ouest, published Bergeret's Italian travel-journal, which had been acquired by the Society after the death of M. Bon-sergent. See the letter from M. Tornezi in the Goncourt papers (B.N. MSS., 22476, pièce 318). The same year M. de Fontaine de Resbecq wrote to Edmond de Goncourt to correct certain details concerning his great-uncle Bergeret (Goncourt papers, B.N. MSS., 22462, pièce 446).
3. Cf. the article in the *Nouveau Larousse Illustré* (about 1910) written by Jouin and Rocheblave; his compositions, they say, 'are conspicuous more for their wit than for their propriety'.
4. Cf. *En camarades* by Colette, 1912. Fanchette (entering the bachelor's flat) 'It's funny, he's not even got a Fragonard with its array of little dimpled female behinds. Not one naked woman on the walls'. The youngster: 'Naked women are out now. All that's been replaced by English prints, pink coats against bright green'. But when Gide visited the exhibition preceding the Gronier sale on 2 December 1905, he noted in his *Journal* (I, 224) various opinions of the *Billet-Doux* and the following conversation 'between two very young *poseurs*': 'But why does no one paint such things nowadays?' And the other replies with an air of superiority: 'What do you expect, my friend, one has no longer enough time! One has no longer the time!'
5. We had already planned it in chronological order and prefaced it by a chronological table of the artist's life, which at that time was not commonly done.
6. A dozen of the pictures shown seem to us doubtful today, but it must be remembered that the organizers of exhibitions are not always entirely free vis-a-vis the lenders. Cf. an article in *Aux écoutes* of 8th July 1921.

and the correctness of the proportions, subjects which pre-occupied him at the time, wrote, 'The Sublime in the frivolous, that is what Fragonard achieved, and this paradoxical success should prevent us from feeling regret at seeing such a marvellous technique employed in producing only *The Stolen Shift* or *Education is Everything*.'[1] And so, as we had hoped, and as we had written in the preface to the catalogue, this exhibition compelled 'certain friends of Fragonard who knew him slightly to know him better'. It was, of course, made to coincide with the opening of the little Musée Fragonard at Grasse by our friend Paul-Léon. The museum had been founded in 1918 by M. François Carnot, *Président de l'Union centrale des Arts Décoratifs*, who is still its chief patron and friend.

In 1932 the bi-centenary of the Master's birth was commemorated only by celebrations at Grasse. A plaque was placed on his house, his bust was moved to the Museum gardens, and a visit by Fragonard to Grasse was re-enacted in accordance with a programme supplied by the Curator, M. Tripet-Skrypitzine. In the course of a speech, Georges Grappe admitted that 'Fragonard is a disconcerting artist'. Considering that in numerous works since 1923 he had insisted on seeing in Fragonard only 'the painter of love', it is not surprising that he was 'disconcerted' by the great master who now was beginning to be understood.

* * *

Fragonard is indeed, with Watteau, one of the greatest painters of the eighteenth century, and without doubt one of the very great French painters of all time.

He owes this high position firstly to his subjects, which make him the painter of his age, the recorder of this sensual, voluptuous, charming eighteenth century, and of the age of Louis XV, of the *fermiers généraux*, the tax-farmers, and of the pleasure-loving and passionate *bourgeois* who were soon to overthrow the monarchy. While his master Boucher was amusing himself with allegories and bucolic scenes, while the successors of Watteau lingered in the world of *fêtes galantes*, Fragonard, to the great indignation of the art critics of his time, turned his back on antique and mythological subjects in order to produce what since Courbet has come to be called 'living art'. Thanks to him, we have a picture of the life of his age, and ever since the eighteenth century this has been one reason for his success. His rather daring subjects, which he painted at the time of his belated marriage, do not show the mawkish sentimentality of those by Greuze, but remind us that the painter was the contemporary of Beaumarchais (born, like him, in 1732), of Dorat and Restif de la Bretonne (born in 1734) and of Casanova (born in 1735), and that Laclos and de Sade were born only a few years after him.[2] Besides, if he repeated, with evident pleasure, these indelicate pictures and drawings, it was partly to satisfy public taste which was growing more and more eager for them on the eve of 1789. To be sure we are not trying to make out that Fragonard was a moralizer or a spiritual guide, but we must insist that he was always happy in his paintings of family life, of joyful mothers and pretty children, scenes which he depicted in a spirit of realism which has nothing affected about it. He is also, it cannot be said too often, one of our great landscape-painters, the first French artist to capture effects of cloud and storm equal to a Castiglione or a Hobbema. Above all he has revealed, as no-one else, the charm of Roman villas with their tall pines and poplars, and the charm also of the broad landscapes of the Ile-de-France,

1. There is also a good notice by Léandre Vaillat concluding with the slightly disconcerting words: 'If you want to discover the true nature of Fragonard, you must look for it in his drawings . . .' 18th June 1921).
2. Cf. Peyre, *Les générations littéraires*, pp. 126–7. Their generation 'is marked in literature by some acid analyses of sensation and of the pleasure-seekers whose praise of Pleasure is not without the *surgit amare aliquid* of Lucretius'.

with flocks of sheep and washerwomen. At the close of his artistic life his amorous allegories make him an ancestor of the romantics in the manner of Sénancour, or rather Chénier. Like the latter, his lovers cry out, 'I belong to you, Love, inexorable Love.'

His subjects, then, win for Fragonard a place in the front rank of the artists of his age. But his style raises him much higher. His feeling for the painting as a sketch is not peculiar to him; Hallé, Lagrenée, and others have it also, especially Restout who was really, much more than Boucher, the painter who impressed him in his youth. But he employed this facility, which he owed in part to his Italian ancestors, as no-one else has done. His contemporaries and friends did indeed reveal a certain charm while they sketched a picture, but they glazed their compositions when they 'finished' them, while he kept the 'bloom' which (as early as 1763) was so much appreciated even in the completed picture. It is in this that his specific contribution lies, and we should not be surprised to find that it was through this that he exercised his true influence. Let us not look for this influence in the work of his disciples, or of his pupil, the younger Delaunay, or in other specific painters. Let us recognize the debt that the whole of modern art owes to him, and recall that Daumier, the great independent, a Southerner like himself, was so struck by the sight of the Fragonards in the Salle Lacaze that their inspiration can be very clearly traced in his work up to the last.

Fragonard is still a great unknown. Let us hope that by thus assembling his works, and presenting them for the first time in a systematic fashion (the result of thirty-five years of research), we shall help him to win back his rightful place.

CONTEMPORARY REFERENCES

' "Shift for yourself as best you can!", cried Nature as she thrust me into the world.'

Fragonard's joking reply to a friend who was questioning him on his artistic beginnings and development. It doubtless derives from family tradition, as communicated to the Goncourts by Théophile Fragonard about 1857 (cf. *L'Art du XVIIIe Siècle*, vol. II, p. 315).

'In Italy, my dear Frago, you are about to see the works of Raphael and Michelangelo; but let me tell you in confidence and as a friend that if you take those fellows seriously, you will be lost, done for.'

A remark of Boucher's, recorded by Portalis (*op. cit.*, p. 19) without indication of source. It occurs already, in a more academic form, in Charles Blanc.

'A painter in every fibre of his being, he felt himself so powerfully driven by the demon of his art that he could say, in words which should be left as they are, without circumlocution, because they are his own: "If necessary, I would even paint with my bottom!" '

A studio anecdote recorded c. 1850–60 by Jules Renouvier, and published after his death in his *Histoire de l'art pendant la Révolution* (1863, p. 167). Note the contemporary design by Hokusai, in which he represented himself (in a plate of the *Mangwa*) with brushes in his hands, his feet and his mouth. The anecdote is repeated, and the source recorded, by the Goncourts.

'On catching sight of him, Saint-Non raised his arms to clasp him to his bosom, crying out "Behold my king, my prince!" Fragonard ducked under his arm, swivelled round behind him, made for the door and vanished.'

This is recorded by Portalis, but does not occur in Brizard's recollections of Saint-Non.

'In 1773 he was commissioned to decorate Mlle Guimard's salon. The lady was represented as Terpsichore, with the characteristic attributes of the Muse of Dancing. The story runs that the paintings were not yet finished when, for some reason or other, she quarrelled with her painter and chose another. Fragonard was curious to know what was happening to his work at the hands of his successor, and contrived to gain entrance into the house. He reached the salon without meeting anyone, and, catching sight of a palette and some colours lying in a corner, suddenly realized how best to take his revenge. In four strokes of the brush he obliterated the smile, without damaging the likeness of the portrait. This done, he made his escape as quickly as possible. By chance Mlle Guimard arrived a few minutes later, bringing a few of her friends to give their opinion on the talents of the new painter. Judge of her indignation at seeing herself thus disfigured! but her mounting rage only served to make the metamorphosis more lifelike . . . As I have already observed, painters have not infrequently made use of the brush to give public expression to a just sense of grievance. I have recorded this anecdote, which I had from the painter's own lips, in my article in the *Biographie Universelle* of the Brothers Michaud (vol. 15, p. 421).'

Unpublished MS from Alexandre Lenoir's *Histoire de l'Art* (coll. G. Wildenstein). One passage of this note of Lenoir's (which confirms an anecdote from Grimm's correspondence) is contradicted by Mme Fragonard, who told her grandson (according to the Goncourts) that Fragonard asked to be relieved of his commission, and was not dismissed.

'The whole of the house [that of Bergeret's son] was at his orders [those of Fragonard, at the very end of the 18th century]; young and old, all had accepted his every whim. Nothing was eaten but dishes agreeable to the good Frago, who never failed to make the most of the real affection that he inspired. Almost every evening he used to come to the Folies-Bergeret. There would be drawing, or music. Fragonard was very fond of these gatherings, but the journey home was difficult and unpleasant. The Champs-Elysées had an uncertain reputation, and the painter always insisted on my grandfather's accompanying him, not considering that he was properly looked after except by him.'

The recollections of M. de la Girennerie, grandson of Bergeret, collected by Portalis (*op. cit.*, p. 224).

'Plump, podgy, dapper, always bright and cheerful, he had fine rosy cheeks, sparkling eyes, a tousled mat of grey hair, and was to be seen in public eternally clad in a box-coat, or "roquelaure", of a grey mixture, with no buckles, straps or buttons; when he got down to work he clasped it to his waist with whatever was to hand – a bit of string, a scrap of material. Everyone loved him. He had a wife who was very tall, very

stout, and above all very plebeian. And her taste! She ruined the few charms which had survived her youth by the most jarring extravagances of the toilet. Her considerable skill as a miniature-painter was well known, and certain of her works were not infrequently attributed to her husband. From Grasse, her birthplace, she had inherited a horribly broad accent, but, strange as it may seem, this disagreeable attribute became positively charming in the mouth of her sister, Mlle Gérard. The latter was just as tall as Mme Fragonard, but in elegance and grace they were not to be compared; she yielded to no one in distinction. In a word, she was the absolute opposite of her sister. She lived with the Fragonards, as did their son Alexandre.'

Anonymous recollections recorded by Portalis (who gives as source the *Souvenirs de . . .*) in his *Fragonard*, p. 242.

'After him [in the apartments at the Louvre] came Fragonard, whose delightful talent is well known. He was short, fairly plump, with very unkempt grey hair. His usual apparel was a box-coat, or a "roquelaure", as it was called then, of a grey mixture, like the habit of the Grey Sisters. When he worked he used whatever came to hand as a belt for this buttonless garment.

'Mme Fragonard, who was from the South, was markedly stout. She had retained a very broad southern accent. Her sister, Mlle Gérard, who has left us some charming pictures which have been engraved, was very different. Tall, slender, with an air of distinction, she also betrayed her origin in her accent – but in her pretty mouth it was the bird-song of Provence, which suited her charmingly. In all, she was a very gifted person, much loved by us, and adored by little papa Fragonard.'

Recollections of Mme Hippolyte Lecomte, *née* Camille Vernet (1788–1858), daughter of Carle Vernet, published by Horace Delaroche-Vernet in the *Revue de l'Art ancien et moderne*, July–December 1923, p. 224.

THE LIFE OF FRAGONARD

CHRONOLOGICAL RESUMÉ OF DOCUMENTS*

1731

May 25. The painter's father, François Fragonard, son of Jean-Honoré Fragonard and Elisabeth Ricord, is married at Grasse to Françoise Petit, daughter of Louis-Joseph Petit, merchant, and the late Marguerite Gaitte. The wedding takes place with the written consent of the father and after a single publication of the banns, the Grand-Vicar having granted dispensation from the second and third publications. The witnesses of François Fragonard are Louis-Joseph Doussan, his cousin, and Etienne Mandine, those of Françoise Petit are her uncles, Charles Gaitte, procurator, and Christophe Gaitte. The bride's father is absent, "owing to his great infirmity he was unable to attend the said marriage".
[Grasse, Arch. Mun. GG 15.]

1732

François Fragonard, "glover's assistant", appears in the roll of capitation tax-payers of the town of Grasse (quarter of the Ile du Médecin Luce), assessed at 4 *livres*.
[Grasse, Arch. Mun. CC 6.]

April 5. Jean-Honoré Fragonard born at Grasse, and baptized on the following day. Godfather: Jean-Honoré Fragonard, his grandfather; godmother: Gabrielle Petit, his aunt. The painter's father is described in the register as "merchant".
[Grasse, Arch. Mun. GG 15.]

1733

François Fragonard, "glover's assistant", is assessed on the Ile du Grand Collège (formerly Ile du Médecin Luce) at 4 *livres*. He lives with Marie (?) Petit, who is assessed at 3 *livres*.
[Grasse, Arch. Mun. CC 6.]

July 25. The painter's brother, Joseph Fragonard, son of François Fragonard, "glove merchant", born at Grasse and baptized on the following day. Godfather: Sieur Joseph Gérard, perfume merchant; godmother: Demoiselle Elisabeth Barbery.
[Grasse, Arch. Mun. GG 15.]

1734

François Fragonard, "glover's assistant", continues to live on the Ile du Grand Collège, where he is taxed at 3 *livres*. Marie or Françoise Petit no longer appears in the roll. Instead there appears the wife of Joseph Doussan, figure-carver, perhaps in charge of his cousin's children.
[Grasse, Arch. Mun. GG 6.]

March 13. Jean-Honoré Fragonard, merchant, makes arrangements for his two sons. "Desirous to contribute, as far as he is able, to the advancement of his son François", he provides for him . . . "being glad to furnish his son with the means of making a living, and being moreover no longer able to attend to his business". To his other son, Honoré, merchant, who is already provided for, he sells the house situated in the rue Droite, facing the rue Traverse on the Eastern side, "which shop is accessible from the house above through a door". The sale includes a walnut wardrobe and 14 casks with iron hoops, of a capacity of about 130 cups, part of which have not been refilled for three years", on condition that the wardrobe and the casks remain in the house until Honoré is able to live in it.
The said Honoré is also to receive "all sums still due from the collection of communal taxes imposed on the armies in 1710 and 1715, to which he was contractor, and also from the taxes of 1705 and 1716 as partner of Jean Mouton and Louis Luce. . . . The said Honoré is to pay his brother François the sum of 2200 *livres*, i.e. 1000 *livres* in cash, 600 *livres* after one year without interest, and the interest on the remaining 600 *livres*. 20, i.e. 30 *livres* per year to start from March 13, 1736, "which sum of 600 *livres* François can demand when he makes the purchase of stock-in-trade in the town of Grasse and freed from mortgages. "In this case Honoré is to make the payment, having been given three months' notice." It is understood that Honoré "will feed and maintain his father, in good or bad health, at his table and usual fare, in return for the sum of 200 *livres* per year".
[Minutes of Honoré Roubin, notary at Grasse, Etude Costa.]

May 23. Joseph Fragonard, the painter's brother, who had died the previous day, is buried in the presence of Etienne Bon, "campanier" and Pol Martel, grave-digger, both illiterate.
[Grasse, Arch. Mun. GG 15.]

1735

November 10. François Fragonard appears no longer in the capitation tax roll of the Ile du Grand Collège.
[Grasse, Arch. Mun. CC 6.]

June 7. François Fragonard receives from his brother Honoré the sum of 600 livres, due since March 13, 1735.
[Minutes of Honoré Roubin, notary at Grasse, Etude Costa.]

1738

It was in this year, apparently, that François Fragonard moved to Paris. He had invested his entire fortune in a disastrous enterprise, probably that of the fire-engines of François-Nicolas du Périer, Royal Superintendent of Fire-Brigades, and not, as a family tradition had it, that of the brothers Perier. He probably left Grasse to try and retrieve in Paris a part of his capital. When he failed in this, he became assistant to a haberdasher in Paris.

1741

September 10. Alexandre Camotte, glove and perfume merchant at Grasse, acting as proxy for François Fragonard, receives from Honoré Fragonard the sum of 600 *livres* as discharge of various payments which Honoré had made on behalf of François, whose debtor he is, according to the books of Roubin of March 13, 1734.
[Minutes of Maître Joseph Nigrin, notary at Grasse.]

1743

March 24. Testament of Pierre Fragonard, priest and Doctor of Theology, of the town of Grasse. He appoints "as his universal heir the eldest living son of Sieur François Fragonard, his brother, glove merchant, resident in Paris".
[Minutes of Maître Jacques Lambert, notary at Auribean, arr. et cant. de Grasse.]

1745

December 22. Marianne Gérard, daughter of Claude Gérard, perfume merchant, and Marie Gilette, born at Grasse. Baptized the following day. Godfather: Sieur Jean-Honoré Gilette, perfume merchant; godmother: Marie Roubin, daughter of Maître Honoré Roubin, notary royal.
[Grasse, Arch. Mun. GG 16.]

*This chronological table contains the most important facts about Fragonard's life, many of them hitherto unknown. We hope to publish elsewhere in extenso the new material which is here summarized.

1747–1748

"Fragonard obtains a place as clerk to a notary, who is struck with his talent for drawing and advises his parents to send him to a painter. Mme Fragonard takes her son to Boucher, who finds him not sufficiently advanced and sends him on to Chardin. The latter accepts him and keeps him for a time – six months, Fragonard said. He employed him to lay out his palette and, it is said, gave him only prints to copy. He helped him, however, it seems, with sound technical advice: 'By means of effect and colour it is possible to lend interest to the meanest objects and to create a masterpiece with a jug and fruit. But the way to do it! You seek, you scrape, you rub, you glaze, and when you have got hold of something that pleases, the whole picture is finished.'
"Chardin thought that no good results were to be expected and dismissed him soon. However, Fragonard did not fail to make some progress while studying in his manner. He often went to visit churches, and, we believe, some famous collections, and when he returned home he painted from memory the pictures he had seen."
[E. et J. de Goncourt, *op. cit.* vol. III, p. 248 (after a family tradition).]

c. 1748

Boucher, having seen Fragonard's attempts, now receives him into his studio, where he was to work for about four years, first "rue de Grenelle, Saint-Honoré, opposite the rue des Deux-Ecus", later, from 1750 onwards, "rue de Richelieu, near the Palais Royal", at the Bibliothèque Royale, finally, from September 1752 onwards, in the "old Louvre".
[Goncourt, *op. cit.*, vol. III, p. 249, and *Almanach Royal*, 1734–1770.]

1751

November. Abel Poisson de Vandières, who was to become Marquis de Marigny et de Menars, is appointed directeur-général des Bâtiments du Roi.
[*Procès verbaux de l'Académie*, vol. VI, p. 292.]

1752

Before March. Boucher urges Fragonard to compete for the *Prix de Rome* although he is not a pupil at the *Académie*: "Compete," he said, "you are my pupil."
[Goncourt, *op. cit.*, vol. III, p. 249.]
March–April. Fragonard competes for the *Prix de Rome*.
[*Procès verbaux de l'Académie*, vol. VI, p. 312.]
April 8. Fragonard is admitted to the competition for the *Grand Prix de Peinture*, together with Corrège, Saint-Aubin, Monnet and Perronet.
[*Procès verbaux de l'Académie*, vol. VI, pp. 311–312.]
June 11. Death of the priest Pierre Fragonard, whose heir is his nephew, the painter. He is buried in the Church of the Frères Prêcheurs at Grasse.
[Grasse, Arch. Mun. GG 16.]
August 26. An extract from the registers of the *Académie* is sent to Lépicié, professor at the *Ecole royale des élèves protégés*, who notes in the margin: "Jean-Jérôme Fragonard, history painter, a pupil of M. Boucher, awaits his turn to enter the School." Later (in the following year): "Has succeeded Sieur Briard."
[Arch. Nat. O^1 1927, dossier 7.]

1753

May 18. In a memorandum addressed to M. de Vandières, Carle van Loo suggests that Fragonard should be admitted to the *Ecole royale des élèves protégés* in the place of Sieur Briard, who has left for Rome.
[Arch. Nat. O^1 1927, dossier 6.]
May 19. M. de Vandières instructs Carle van Loo to admit Fragonard to the *Ecole des élèves protégés*'.
[Arch. Nat. O^1 1927, dossier 6.]
May 30. Fragonard enters the *Ecole royale des élèves protégés*.
[L. Courajod, *L'Ecole Royale des Elèves Protégés*, p. 179.]
September 7. Fragonard receives from the *Académie* the *Grand Prix*, which he had been awarded in 1752.
[*Procès verbaux de l'Académie*, vol. VI, p. 363. The occasion is mentioned in the *Mercure de France*, October 1753, p. 165.]

1754

January. Exhibition at Versailles of the works of six pupils of the *Ecole des élèves protégés*. Fragonard appears as No. 2 of the "Exhibition of works . . . made during the year 1753": "Fragonard, 22 years old, a pupil for eight months: *Psyche shows to her sisters the presents she has received from Cupid.*"
[Arch. Nat. O^1 1927, dossier 6 (minutes written by Lépicié).]
March 4. M. de Vandières presents to Louis XIV the works of the pupils of the *Ecole royale* executed during the year 1753.
[*Memoires du duc de Luynes*, ed. 1863, vol. XIII, p. 209.]
May 10. Letter from Lépicié to the Directeur des Bâtiments concerning a vacancy for a painter at the *Académie* in Rome: The choice is confined to Fragonard, Monnet and Brenet, but "these three pupils feel so strongly the need for further lessons and for the models of M. Van Loo in colour and composition" that they beg to be allowed "to complete their terms under such a good master".
[*Correspondance des Directeurs*, ed. by Furcy-Raynaud, vol. XIX, p. 61.]
May 18. The Brotherhood of the Holy Sacrament at Grasse decides to order a picture for its chapel "from Sieur Fragonard of this town, resident in Paris".
[*Livre de raison de la Confrérie du Saint-Sacrement* . . ., publ. by J. P. L. Latil, 1905, pp. 65–66.]

1755

January 25. Charles-Nicolas Cochin is elected by the *Académie Royale* to fill the place vacant since the death of Lépicié.
[*Procès verbaux de l'Académie*, vol. VI, p. 406.]
April. *The Saviour washing the Feet of the Apostles*, painted for the Brotherhood of the Holy Sacrament at Grasse, is shown in the Exhibition of works by pupils of the *Ecole royale* at Versailles.
[L. Courajod, *L'Ecole Royale* . . ., pp. 36–37.]
April 13. The Directeur des Bâtiments presents to the King the works of pupils of the *Ecole Royale* (among them not the *Dream of Plutarch*, as stated by Locquin, but the picture for Grasse, as quoted by Luynes).
[*Mémoires du duc de Luynes*, ed. 1863, vol. XIV, p. 133.]
April 29. M. de Marigny presents to the King the paintings and sculptures made by the young pupils of the *Académie* in the course of the previous year; these works were exhibited in the *Appartement*, among them "*The Saviour washing the Feet of the Apostles* by Fragonard, aged 22, a pupil for two years".
[*Mémoires du duc de Luynes*, ed. 1863, vol. XIV, p. 133.]
May 10. Fragonard gives a receipt to the Brotherhood of the Holy Sacrament for the sum of 700 *livres* received as payment for his picture. "This payment was approved by the resolution of May 24, 1755 . . . The frame of the picture was carved by Sieur Jean-Baptiste Baillet in accordance with the resolution of May 18, 1756, at a price of 500 *livres*.
[*Livre de raison* . . ., published by J. P. L. Latil, pp. 65–66.]
September 6. Letter from Cochin to Marigny asking again for instructions to send to Rome the five *élèves protégés*: Fragonard, the two brothers Brenets, Dhuez and Monnet.
[Arch. Nat. O^1 1908. Published by Furcy-Raynaud in *A.A.F.*, 1903, p. 122.]
September 17. Marigny signs at Versailles Fragonard's certificate as pupil at the Académie in Rome.
[Arch. Nat. O^1 1092, fol. 239, published in *Correspondance des Directeurs*, vol. XI, p. 156.]
September 20. Fragonard leaves the school.
[Courajod, *op. cit.*, p. 179.]

September 23. Fragonard receives 300 *livres* for his journey.
[Arch. Nat. O^1 2256, fol. 329, published in *Correspondance des Directeurs*, vol. XI, p. 149.]
November 24. Fragonard and his companions, except Dhuez, are announced; they had accompanied Mme Carle Van Loo to Turin.
[*Arch. Nat.* O^1 1940, published in *Correspondance des Directeurs*, vol. XI, p. 164.]
December 22. Natoire informs Marigny of the arrival of his last three pupils, among them Fragonard.
[Arch. Nat. O^1 1923, fol. 29, published in *Correspondance des Directeurs*, vol. XI, p. 168.

1757

January. Fragonard meets the young Greuze (who had arrived in Rome in January with the Abbé Gougenot); he calls him the "amorous cherub".
[Mme de Valori, *Notice sur Greuze*, in *La Revue Universelle des Arts*, 1860, XI, p. 254.]
January 25. Natoire informs Marigny that the new pupils have started work.
[Arch. Nat. O^1 1940, published in *Correspondance des Directeurs*, vol. XI, p. 172.]
April 6. Letter from Natoire. The newcomers work after the Carracci in the Farnese Gallery.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 179.]
June 22. Natoire writes to Marigny that he must find a fine picture for the new pupils to copy.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 188.]
July 29. Marigny asks Natoire to inform him of his choice before the pupils start work.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 190.]
November 2. Natoire informs Marigny that he has chosen for copying: *St. Paul regaining his sight* by Pietro da Cortona, *St. Michael* by Guido Reni, and the *Entombment* by Carracci, all in the Capuchin church. He cannot send the studies because he thinks them too weak.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 199.]
November 28. Marigny approves the choice.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 200.]
December 13. Natoire has not yet received Marigny's approval.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 201.]

1758

January 7. Marigny again expresses his approval, and asks Natoire to convey to the young men his satisfaction with their "zeal in following their studies".
[Arch. Nat. O^1 1940, publ. *ibid.* p. 202.]
March 15. Natoire writes to Marigny that he cannot send him the pupils' studies, which are not yet finished: "the weakness of their talents is responsible for all that, and they cannot settle down".
[Arch. Nat. O^1 1940, publ. *ibid.* p. 207.]
April 2. Upon receipt of Natoire's letter, Marigny writes to Cochin and complains about the insufficient preparation of the pupils sent to Rome.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 209.]
April 12. Natoire writes to Marigny that the pupils are about to start on their copies.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 209.]
May 3. Natoire sends the copies to Marigny.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 210.]
July 31. Marigny informs Natoire of the approval with which the studies have met (at the Académie). "The male life study painted by Fragonard would have appeared more satisfactory if we had not been aware of the striking gifts he had already manifested in Paris, . . . it is feared that the imitation of certain masters may do him harm . . . and may lead him to employ mannered tones of colour . . . One could believe that he has imitated Barocci . . ., urge him therefore to look in the old masters only for that which shows a true imitation of Nature."
[Arch. Nat. O^1 1940, publ. *ibid.* p. 216.]
August 30. Letter from Natoire to Marigny. He has informed the pupils of his comments which "correspond entirely to everything" that he had told them himself.
"Fragonard, with his gifts, has an astounding facility to change his ways from one moment to the next, and this makes his work uneven. These young minds are not easy to guide. I shall always try to turn it to good account without cramping them too much, for genius must be allowed a little freedom."
[Arch. Nat. O^1 1940, publ. *ibid.* p. 232.].
October 18. Natoire writes to Marigny that he has revived the making of draped studies, particularly in clerical dress. As regards the copies, "Fragonard makes progress . . . on that which he is making after the Pietro da Cortona in the church of the Capuchins . . ."
[Arch. Nat. O^1 1940, publ. *ibid.* p. 239.]
November 10. Marigny replies and expresses his satisfaction.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 243.]

1759

January 17. Natoire writes to Marigny that he encourages his pupils to sketch views of the surroundings of Rome.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 259.]
February 28. The influence of Hubert Robert begins to predominate in the school.
[Letter from Natoire to Marigny, publ. *ibid.* p. 262.]
June 16. Cochin writes to Marigny and asks him to give Fragonard the fifth place which will be free at the *Académie de France* in autumn, to enable him to extend his stay in Rome.
[Letter quoted in the following letter.]
July 10. Letter from Marigny to Cochin in reply to the request of June 16. The fifth place will be reserved for Fragonard if Natoire is satisfied with him.
[Arch. Nat. O^1 1106, f. 312, publ. *ibid.* pp. 283–4.]
July 12. Letter from Marigny to Natoire, informing him of his readiness to award the fifth available place to Fragonard if Natoire regards this painter as the most likely to benefit from this new favour for one year.
[Arch. Nat. O^1 1106, f. 318, publ. *ibid.* pp. 284–5.]
August 8. Natoire, writing to Marigny, agrees that Fragonard should remain in Rome for another year: "his talent gives more ground for hope than Brenet's".
[Arch. Nat. O^1 1940, publ. *ibid.* p. 294.]
August 22. Natoire sends to Marigny the studies of his pupils, among them two nudes painted by Fragonard and Monnet.
[Arch. Nat. O^1 1940, publ. *ibid.* pp. 294–5.]
September 5. Marigny informs Natoire that from now on the pupils will remain in Rome for four years; he is pleased to allow a fourth year of residence to Fragonard, who both deserves and desires it.
[Arch. Nat. O^1 1106, f. 396, publ. *ibid.* pp. 304–5.]
October 11. Marigny gives Natoire his opinion of the studies which he has received. "He is satisfied with the male nude painted by Fragonard, but has found it too laboured, too finished, his colour lacks fresh tones, which would show enthusiasm . . ., his drawings are correct . . ., they have not sufficient roundness and effect . . . he should take courage and recover the old fire and that happy facility which he once had."
[Arch. Nat. O^1 1940, publ. *ibid.* p. 313.]
October 24. Natoire advises Marigny that he is sending him copies made by Fragonard, Brenet and Monnet. He adds that Fragonard has much talent, but too much fire and too little patience.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 317.]
November 7. Natoire acknowledges receipt of two letters from Marigny, and adds "that there is no reason for fearing that Fragonard will damp the fire which is his gift from nature . . . he will recover easily what nature has given him . . . I see from time to time things by him which give me much hope".
[Arch. Nat. O^1 1940, publ. *ibid.* p. 318.]
November 21. The Abbé de Saint-Non arrives in Rome.
[Arch. Nat. O^1 1940, publ. *ibid.* p. 320.]

November 22. Marigny replies to Natoire. He was glad to learn that the pupils have drawn a model with drapery and clothing. He recommends that every precaution be taken for the copies made by Fragonard, Brenet and Monnet.
[Arch. Nat. O¹ 1940, publ. *ibid.* p. 321.]

1760

March 19. Letter from Natoire to Marigny. After speaking of the advantages which Hubert Robert might reap from his journey to Naples in the company of the Abbé de Saint-Non, he adds that the Abbé intends to take Fragonard with him to Venice.
[Arch. Nat. O¹ 1940, publ. *ibid.* p. 334.]
April 24. Marigny approves the journey planned by Saint-Non and Fragonard "to Venice and other towns on that route".
[Arch. Nat. O¹ 1940, publ. *ibid.* p. 339.]
April 30. Cochin informs Marigny that Fragonard will leave the *Académie* in the autumn.
[Arch. Nat. O¹ 1923, fol. 121, publ. *ibid.* p. 540.]
July. Saint-Non and Fragonard at Tivoli.
August 27. Natoire writes to Marigny: at Tivoli Fragonard has made landscapes with pastoral subjects "which have turned out well".
[Arch. Nat. O¹ 1940, publ. *ibid.* p. 354.]
September 26. Marigny writes to Natoire: he is pleased to know that Fragonard is so well occupied at Tivoli.
[Arch. Nat. O¹ 1940, publ. *ibid.* p. 359.]
November 11. Fragonard applies for permission to stay on at the *Académie*, his journey was interrupted by the winter.
[Arch. Nat. O¹ 1940, publ. *ibid.* pp. 363–4.]
December 17. Natoire thanks Marigny in Fragonard's name for granting his application.
[Arch. Nat. O¹ 1940, publ. *ibid.* p. 367.]
December 24. Marigny confirms his permission, on condition that Fragonard lives in his room and at his own expense.
[Arch. Nat. O¹ 1107, fol. 401, publ. *ibid.* p. 369.]

1761

January 21. From Rome, Fragonard asks Marigny, through Natoire, to keep his lodgings at the *Académie*, as well as his board and the other privileges granted to him until the arrival of the new pupils.
[Arch. Nat. O¹ 1941, publ. *ibid.* p. 371.]
January 28. Marguerite Gérard, daughter of Claude Gérard, perfume merchant, and of his wife Marie Gillette, is born at Grasse.
[*Gazette des Beaux-Arts*, December 1912, p. 429; Portalis, p. 95.]
February 12. Marigny allows Fragonard and Monnet the privileges which the pupils enjoy.
[Arch. Nat. O¹ 1108, f. 33, publ. *ibid.* p. 374.]
March 18. Natoire thanks Marigny in the name of Fragonard, whom Saint-Non has sent to Naples to see the fine things of that city before his journey. "The Abbé will bring back with him a number of the young artist's charming sketches."
[Arch. Nat. O¹ 1941, publ. *ibid.* p. 378.]
April 15. Natoire reports the departure of the Abbé de Saint-Non, who is returning to France with Fragonard. "This amateur will break his journey wherever he finds beautiful things to see . . .; the young artist will make sketches wherever they stop."
[Arch. Nat. O¹ 1941, publ. *ibid.* p. 381.]
May 12. Marigny replies to Natoire that he will be happy to see Fragonard and Saint-Non in Paris.
[Arch. Mat. O¹ 1941, publ. *ibid.* p. 383.]
June 3. Marigny writes to Natoire that he expects Fragonard.
August 9. The Abbé de Saint-Non writes to Count Algarotti from Colorno, where he stays with Fragonard.
[*Catalogue de la vente d'autographes de Louis Deglatigny*, Hôtel Drouot, November 23, 1937, No. 55.]
End of September. Fragonard and Saint-Non return to Paris.
[Note in the diary of the engraver Wille, October 2, after a visit from Saint-Non, vol. I, p. 180; Portalis, p. 48.]
End of September. Referring to the *Sacrifice of Callirhoé*, Mariette writes that he has never seen a more caressing outline. He mentions that this young painter has made a number of views of Rome, Este vineyards at Tivoli.
[P. J. Mariette, *Abecedario*, vol. II, p. 263, 1853–4.]

1761

Pierre-François Basan publishes in Paris various views of the surroundings of Rome and Naples drawn by Hubert Robert and Fragonard and engraved.

1762–1765

In this period Nolhac places Fragonard's journey to Holland (often placed in 1769, the year of his marriage, and now by M. Ananoff in 1772–1773). An autobiographical note of an eighteenth-century merchant seemed to Nolhac to confirm the period of the visit.
[P. de Nolhac, *Revue de l'Art ancien et moderne*, July 1, 1907.]

1765

March 30. Fragonard submits to the *Académie royale* a large picture (*Callirhoé*) and several landscapes and drawings . . . The meeting "after taking a vote, acknowledged his competence and agrees to his admission". Those who voted were: Carle van Loo, as Directeur, Restout, as Recteur, Mariette, Bergeret, Cochin, Vien, Chardin, Drouais, Baudoin, Wille.
[*Procés verbaux de l'Académie*, vol. II, p. 245. *Journal de S. G. Wille*, vol. I, pp. 284–5 (published in 1857 by G. Duplessis).]
March 31. Mariette notes that Fragonard has been admitted. "He is a pupil of Sieur Boucher. I wish him as good a brush as his master has. I doubt that he will ever have it. The picture which he submitted . . . upon which he has been admitted unanimously on March 31, 1765, makes me fear it."
[P. J. Mariette, *Abecedario*, vol. II, p. 263.]
April 1. The success of *Callirhoé* is so great that Cochin asks Marigny to buy the picture, to order a pendant, and to send both paintings as models to the Gobelins factory. He asks that the studio in the Louvre which has been vacant since the death of Deshays is allotted to Fragonard, "who appears in the artistic career with a renown so much superior to theirs (Brenet and Lepicié) that it is no longer a question of seniority . . . these encouraging (sic) blessings will make it possible for him to pursue his talents . . . destined to uphold the glory of our school".
[Arch. Nat. O¹ 1925 B, published by Furcy-Raynaud, *A.A.F.* 1904, pp. 11–12.]
April 3. Marigny grants to Fragonard the requests made by Cochin: the studio in the Louvre, the commission for a picture, the price being fixed at 4,500 *livres*, as pendant to *Callirhoé*.
[Arch. Nat. O¹ 1113, f. 288, published by Furcy-Raynaud, *A.A.F.* 1904, pp. 11–12.]
April 16. Marigny informs Natoire of Fragonard's admission to the *Académie*.
[Arch. Nat. O¹ 1113, f. 310, publ. in *Correspondance des Directeurs*, vol. XII, p. 77, No. 5946.]
May 15. Natoire writes to Marigny of his pleasure that Fragonard has been admitted.
[Arch. Nat. O¹ 1941, publ. *ibid.* p. 80.]
August 5. Cochin asks Marigny to pay Fragonard 1200 *livres* on account, for the picture of *Coresus and Callirhoé*, "such assistance will enable him to do as much work on the picture which he is to make as pendant as on that which he must paint for his admission to the *Académie*".
[Arch. Nat. O¹ 1911, published by Furcy-Raynaud, *A.A.F.* 1904, p. 27.]
August 8. Cochin urges Marigny to make the payment on account. He values *Coresus and Callirhoé* at 2,400 *livres*; he would not value it at less than 3,600 *livres* if it had been the work of one of the old

painters whose pictures had served as models for the Gobelins tapestries which decorate the rooms of the Marquis de Marigny. The price takes account of the youthfulness of Fragonard, "who will soon soar to the same heights as those gentlemen".
[Arch. Nat. O¹ 1911, publ. *ibid.* p. 28.]
August 25. Fragonard exhibits in the Salon:
No. 176, *The High-Priest Coresus*, belonging to the King and intended for the Gobelins.
No. 177, *Landscape*, belonging to M. Bergeret de Grancour.
No. 178, *Views of the Villa d'Este at Tivoli*, among them two drawings belonging to Saint-Non and one other picture, not listed in the booklet, but only quoted in a note, representing "Children trying to feed fruit to a dog" (Cat. No. 226).
[*Catalogue de l'exposition de 1765 ordonnée suivant l'intention de Sa Majesté par le Marquis de Marigny, conseiller du Roi . . .*", reprinted by Jocz, p. 88.]

1766

April. On the proposal to complete payments due for the paintings and sculptures to be sent to the *Bureau au Roy* . . . "for payments on account it is proposed to pay Fragonard 600 *livres* as second payment on account in respect of a bill of 1765 for a large picture for 2400 *livres*, for which he had received 1200 *livres* in April 1766 and an equal amount remains to be paid . . . He has great need of assistance".
May 3. A meeting of the *Académie* decides to commission Fragonard and Du Rameau, upon their admission, to paint each one of the ceilings still to be completed in the *Galerie d'Apollon*, the decoration of which has been entrusted to the *Académie*.
[*Procès verbaux de l'Académie*, vol. VII, p. 330.]
July 15. The King gives orders for the decoration of the Château de Bellevue for the Royal Ladies. Cochin proposes to Marigny that Fragonard should be given the decoration of two overdoors in the *Salon des jeux*. The subjects proposed, *Day* and *Night* with their poetical attributes, should give scope to the artist's picturesque genius.
[Arch. Nat. O¹ 1531, published by Furcy-Raynaud, *A.A.F.*, 1904, pp. 50–53; Engerand, *Inventaire des tableaux*, p. 195, note 1, places this commission in 1767.]
December 20. Cochin writes to Marigny on the subject of a projected painting competition, in the form of a lottery, in which "surely neither Boucher nor Pierre nor Vien . . . [the distinguished artists] would be tempted to risk their reputation, but the younger artists, such as Fragonard, Durameau, Taraval and others could benefit . . ."
[Furcy-Raynaud, *N.A.A.F.*, 3rd series, vol. XX, p. 97.]

1767

June. Jean-François Martin of Cahors, a pupil of Fragonard, who resides with him, cour du Louvre, is admitted to the *Académie*.
[*Liste des élèves protégés*, Ms. 45 of the Bibliothèque de l'Ecole des Beaux-Arts.]
August 23. Cochin, permanent secretary to the *Académie Royale de peinture et de sculpture*, certifies that the picture of *Coresus* has been painted "pour le service du Roy".
[Engerand, *Inventaire des tableaux*, pp. 194–5; Portalis, p. 262; *Mémoires d'un tableau pour le service du Roy*, Gerspach, *A.A.F.* 1888, p. 120.]
August 25. Fragonard exhibits in the Salon:
No. 137. *Groups of putti in the Sky*, from the study of M. Bergeret, oval picture.
No. 138. *Head of an Old Man*, round picture.
No. 139. *Several drawings*.
October 2. M. de Saint-Julien, Receveur du Clergé de France, wanting to have his mistress painted, summons "to his small house" (petite maison) the painter Doyen, whose painting of *Saint Geneviève* he had admired at the Salon. He explains the subject of the picture: "Madame on a swing, pushed by a bishop. You will place me in such a way that I can see the legs of this charming girl, and more, if you want to enliven your picture still further . . ." Doyen is petrified and refers him to Fragonard, "who is at this moment painting this singular picture".
[*Journal et Mémoires de Collé*, vol. III, p. 165.]
October 26. Fragonard and Baudouin having asked for admission to the Galerie du Luxembourg, Cochin recommends to Marigny the application of the two young painters, who want to consult a great master, he wants them to approach Bailly, the keeper of paintings in the Palais du Luxembourg.
[Arch. Nat. O¹ 1911, published by Furcy-Raynaud, *A.A.F.*, 1904, p. 128.]

1768

May. Louis-André Dalbeau, a pupil of Fragonard, is admitted to the school of the *Académie*.
[*Liste des élèves protégés*, MS. 45, f. 46, of the Bibliothèque de l'Ecole des Beaux-Arts.]
September 21. Marriage contract between Jean-Honoré Fragonard, painter of the King in the *Académie Royale de peinture et sculpture*, resident in Paris, cour du Louvre, parish of Saint-Germain l'Auxerrois . . ., and Demoiselle Marie-Anne Gérard, resident in the above-named cour du vieux Louvre . . . The parties promise to have the marriage solemnized at once by the Holy Church, Our Mother . . ., in the chambers of maître Raoul Demanche, successor to maître Marchand.
[Chambers of maître Demanche, 115 Bvd St Germain. Arch. Nat. Y.458, No. 162, May 24, 1780.]

1769

May 21. Publication of the banns at Saint-Germain l'Auxerrois.
May 27. Engagement. Fragonard and Marie-Anne Gérard are granted dispensation from the publication of the remaining two banns at Saint-Germain l'Auxerrois.
June 4. The banns published for the first time at Grasse. Dispensation from the remaining two banns.
June 15. Fragonard receives permission from the curé of Saint-Germain l'Auxerrois to marry in the church of Saint-Lambert at Vaugirard.
June 17. Fragonard marries.
[Extract from the register of marriages in the parish of Notre Dame de Saint-Lambert at Vaugirard, September 2, 1769. Published by Portalis.]
September 10. The Salon. Fragonard does not exhibit. Newspaper reporters spread rumours to the effect that "the lure of profit and the interest in boudoirs and wardrobes have diverted the painter from striving after glory."
[*Mémoires secrets* (Bachaumont), vol. XIII, pp. 32–33; *Mercure de France*, October 1769; *Le Journal Encyclopédique*, October 1769, second part, p. 274.]
December 9. Henriette-Rosalie Fragonard born in Paris; baptized the following day in the parish of Saint-Eustache.
[*Archives de la Seine, état civil reconstitué*, Births.]

1770

May 30. Death of François Boucher, first painter of the King.
[*Procès verbaux de l'Académie*, vol. IX, p. 42, June 2, 1770.]
June 24. Mme Du Barry buys from Drouais four overdoors painted by Fragonard, for 1200 *livres*: *The Graces*, *Love embracing the Universe*, *Venus and Cupid*, *Night*. They are enlarged by Drouais, for a sum of 420 *livres*, to be adapted as overdoors in the Pavillon of Louveciennes.
[*Comptes de Mme Du Barry*, published by Baron Pichon, *Mélanges de la Société des Bibliophiles français*. Quoted by Portalis, pp. 93–5.]
September 20. Ange-Jacques Gabriel, first architect of the King, receives Fragonard's picture *Coresus and Callirhoé* at the Gobelins . . . in the presence of the Marquis de Marigny.
[Gerspach, *A.A.F.* 1888, p. 120.]
December 3. Pierre suggests to Marigny that Fragonard and Huet should paint the four pictures in the King's dining room at Versailles.

[Arch. Nat. O¹ 1912, published by Furcy-Raynaud, *A.A.F.* 1904, p. 220.]

December 10. Marigny agrees to Pierre's proposal and recommends that each painter be given two pictures to paint, "without forcing subjects on them", being aware how greatly "such compulsion hampers an artist and is detrimental to the execution". (The paintings commissioned from Fragonard were never delivered; according to Engerand, the price had already been fixed at 1600 *livres*.)
[Arch. Nat. O¹ 1912, 1933, published by Furcy-Raynaud, *A.A.F.* 1904, p. 221; Engerand, *op. cit.* p. 195.]

1771

February 18. At the sale after the death of Boucher, Fragonard buys many pictures (14 items of the catalogue).

June. In the accounts of Mme Du Barry appears an amount of 1200 *livres* in favour of Fragonard: "upon an order of Mme la comtesse . . ."
[*Borderaux des sommes payées pour le compte de . . . la comtesse Du Barry*, B. N. MS. fr. 8158, f. 53; Ch. Vatel, *Histoire de Madame Du Barry*, II, p. 525.]

July 13. The same amount appears in the accounts of the comtesse for payments made to Fragonard in respect of overdoors painted for Mme Du Barry.
[Bibl. Nat., MSS., fr. 8158; Portalis, p. 95; Vatel, *Histoire de Madame Du Barry*, vol. II, pp. 525, 528. (Both state that the order was not discharged; but the bill, dated Versailles, July 13, 1771, is signed and receipted.)]

November 25. Versailles. A new account for a sum of 1200 *livres* paid to Fragonard, as advance, signed by Mme Du Barry.
[Bibl. Nat., MSS., fr. 8158, f. 86. Published, without date, by Portalis and Vatel. Cf. *Catalogue of the Frick collection* by David J. Way.]

December 23. Marigny writes to Pierre and asks him to urge on the painters working for the King, Hallé at Choisy and the Petit Trianon, Fragonard in the small apartments at Versailles, but without delaying the works commissioned by the comtesse Du Barry.
[Arch. Nat. O¹ 1122, f. 591, published by Furcy-Raynaud, *A.A.F.* 1905, p. 247.]

1772

January 22–23. Fragonard, held up until now by his work for Mme Du Barry, works on the two pictures commissioned in December 1770 for the dining room in the King's "petits appartements" at Versailles.
[*Note sur un Etat des tableaux ordonnés pour Bellevue et le nouveau Trianon*. Arch. Nat. O¹ 1912, in *La Correspondance*, between January 22 and 23.]

November. The *Mercure de France* announces two engravings by F. Godefroy, pendants, after original paintings by Fragonard, *Annette at the age of* 15 and *Annette at the age of* 20, price 24 sols each.
[*Mercure de France*, 1772, p. 173.]
In this year or in 1773, according to M. Ananoff, Fragonard made a journey to the Netherlands.

1773

According to Théophile Fragonard, as quoted by Portalis, Mme Du Barry refused the panels painted for Louveciennes and offered the painter 18,000 *livres* as compensation.
[Portalis, p. 98; Josz, p. 142. David J. Way found no trace of this sum.]

January. The *Mercure de France* announces "*Two Kisses*", two prints engraved by Marchand junior, as a medallion, 13 inches high and 8 inches wide, after pastels by Fragonard.
[*Mercure de France*, January 1773, vol. II, pp. 183–4.]

January 1. Fragonard receives the last payment in respect of his picture *Coresus and Callirhoé*. "600 *livres*, added to the 1800 paid to him on account on August 12, 1765, and May 13, 1766, to make up the total payment of 2400 *livres*."
[Engerand, *op. cit.*, p. 195; Villot, *op. cit.*, vol. III, p. 127.]

March. Fragonard quarrels with Mlle Guimard, whose salon he had just decorated. To revenge himself, he obtains access to the house and transforms the smile of the ballerina into a mask of fury.
[*Correspondance de Grimm à Diderot*, vol. X, p. 210. The painter's family denies the truth of this story, see Goncourt, *Art du XVIII^e siècle*.]

March 29. Fragonard assures M. de Montucla that he will now work on the pictures commissioned for the King and that their execution had been delayed by the works carried out for Mme Du Barry.
[Arch. Nat. O¹ 1531 and 1514, published by Engerand, *Inventaire des tableaux commandés, achetés pour les Batiments du Roi*, 1901, pp. 194–6; and by Bapst, *A.A.F.* 1892, p. 126.]

August 25. The Salon. Fragonard does not exhibit, but "the critics praise Fragonard's manner".
[*Dialogue sur la peinture*, quoted by Portalis, p. 74; *Journal Encyclopédique*, October 1773, first part, pp. 121–2.]

October 4. Fragonard and Bergeret set out on a journey. Mme Fragonard (the child Rosalie has been left in the care of a nurse) accompanies her husband and the Trésorier Général. The latter, "on his departure, expresses his liking for his companions", but on his return he was to revise his opinion: "they were unworthy and had no resources".
[A. Tornezy: *Bergeret et Fragonard*; Nolhac, 1906, p. 85.]

October 31. Aix (via Vierzon, Argentan, Limoges, Uzerche, Souillac, Cahors, Negrepelisse, where they stopped for 15 days, Toulouse, Carcassonne, Béziers, Tarascon).

November 1. Marseilles. November 8–10, Antibes, bad weather. November 11, San Remo, bad weather; they leave for Genoa, riding on mules. November 17, arrival at Genoa. November 29, Pisa. December 1, Florence.

December 5. They arrive in Rome at 6 o'clock in the evening and visit the torch-lit colonnade of St. Peter's. They take lodgings in the Piazza di Spagna.

1774

January to April 14. Stay in Rome.

April 15 to June 13. Naples.

June 14. They return to Rome, where they stay until June 28 at least. (From June 28 to July 8 there is a gap in Bergeret's diary.)

July 8 to 16. Bologna. July 17, Ferrara. July 18, Padua. July 19–31, Venice. August 3, Lubljana. August 4–5, Donawitz. August 7–15, Vienna. August 16, Iglau. August 18, Prague. August 19, Peterwald. August 20–31, Dresden. September 1, Naumburg. September 2, Erfurt. September 3, Vacha. September 4, Hunefeld, Fulda, Neuhof, Schluchtern. September 5, Frankfurt, Armstadt. September 6, Heppenheim. September 7, Mannheim, Landau.
[A. Tornezy, *Bergeret et Fragonard*.]

About July 2. The comte d'Angiviller is appointed Directeur des Bâtiments.
[*Procès verbaux*, vol. VIII, p. 160.]

September. Upon Fragonard's return to Paris, Bergeret brings an action against him, claiming ownership of the drawings which the artist had made during the journey.
[Portalis, p. 184; Josz, p. 210; Villot, *Notice des tableaux du Louvre*, vol. III, p. 127. Inventory after the death of M. Bergeret, March 14, 1785, inventory of papers, No. 175, "a file of 28 memoranda and proceedings relating to the action against Sieur Chagonard, painter . . ."]

1775

Fragonard's sister-in-law, Marguerite Gérard, 14 years of age, comes to stay with him. She can hardly read or write.
[M. Doin, *Marguérite Gerard*, in *Gazette des Beaux-Arts*, 1912, vol. II, p. 430; Portalis, p. 138.]

1776

September 20. Fragonard is released from the obligation to paint the ceiling of the Galerie d'Apollon. The painter had asked to be released from this commission, being afraid that he might be unable to finish it in time. The *Académie* accedes to his request and he is to paint another picture of normal dimensions.
[*Procès verbaux de l'Académie*, *A.A.F.*, vol. VIII, p. 242.]

1777

Fragonard has entered into relations with Mlles Colombe, Marie-Catherine and Adeline Riggieri, called Colombe, actresses of the Comédie Italienne. He paints their portraits. He decorates the maison de Saint-Brice, a property acquired by his patron Jean-André Vassal de la Fortelle as residence for Marie-Catherine, to whom it is made over on April 9, 1787.
[Contract of purchase, April 9, 1787, minutes of maître Lambot, quoted by J. Stern, *Melles Colombe*, pp. 49 ff.]
Fragonard is reconciled with Bergeret. He decorates the Folie Beaujon.
[Family tradition, in Goncourt.]

March. The *Mercure de France* announces the publication of *Voyage de Naples et Sicile* by the Abbé de Saint-Non: "Topographic, picturesque and literary Views of Switzerland and Italy, illustrated with 1200 engraved prints . . . after drawings by MM. Robert, Perignon, Fragonard . . . The work will be divided into six volumes . . . M. l'abbé de Saint-Non has undertaken to supervise the execution of this work, assisted by the advice of MM. Cochin, Fragonard . . ."
[*Mercure de France*, March 1777, p. 198 ff.]

April 13. The *Mercure de France* repeats the announcement of the publication of *Voyage pittoresque des royaumes de Naples et Sicile*.

October. The *Mercure de France* announces the print engraved by Delaunay after Fragonard's original painting *l'Heureuse Fécondité*, the subject framed in an oval . . . and *Cupid standing Sentry* (l'Amour en sentinelle), a print dedicated to Paris Mezieu, made after the picture by Fragonard, price 1 livre 10 fr.
[*Mercure de France*, October 1777, vol. II, pp. 164–7.]

1778

The *Journal de Paris* announces the print dedicated "to the genius of Franklin".
[*Journal de Paris*, 1778, pp. 127–8, quoted by J. Doin, *Marguerite Gérard*, in *Gazette des Beaux-Arts*, 1912, vol. II, p. 430.]

January. The *Mercure de France* announces the print *Domestic Happiness*, engraved by Delaunay after the painting, and another print by Le Prince, as a pendant to *Happy Abundance* (l'Heureuse Fécondité).
[*Mercure de France*, January 1778, vol. II, p. 171.]

May 10. A list of paintings in oil, pastels, gouaches, water-colours and miniatures forming the collection of the miniaturist Hall includes several works by Fragonard. The prices at which he had bought the pictures are recorded. (Hall's collection was bought by Baron de Staël, whose wife sold it again.)
[F. Villot, *Hall, sa vie . . .*, 1867, pp. 74–7.]

June 24. The *Journal de Paris* announces the print *Folly* (*l'Amour-Folie*) by F. Janinet after the picture by Fragonard.
[*Journal de Paris*, p. 699, No. 175.]

July 4. In the house of Pahin de la Blancherie, ancien collège de Bayeux, rue de la Harpe, Fragonard exhibits at "*the rendezvous of the Republic of Letters*", a gouache representing a grove, in the middle of which stands a pavilion surrounded by water, designed by Boucher, architect of the King.
[*Journal de Paris*, 1778, p. 737, quoted by E. et J. de Goncourt, vol. III, p. 317.]

November 27. At the Louvre, Fragonard puts up for sale a new print, *The Wardrobe* (l'Armoire), "entirely by the hand of the artist, we think it should be successful . . . price 8 *livres*. One will also find there a print in honour of Franklin".
[*Journal de Paris*, November 27, 1778, quoted by Josz, p. 248; E. et J. de Goncourt, vol. III, p. 319.]

1779

January 21. Marguerite Gérard exhibits, in the Salon of Pahin de la Blancherie, an engraving representing "the genius of Franklin", after the design of her brother-in-law with the inscription "eripuit caelo fulmen sceptrumque tyrannis".
[*Nouvelles de la République des Lettres et des Arts*, January 21, 1779, p. 4; Portalis, p. 142.]

April 13. Publication of the fourth part of *Voyage pittoresque d'Italie* by the Abbé de Saint-Non.
[*Nouvelles de la République des Lettres et des Arts*, April 13, 1779, p. 65 f.]

July 8. In the *Salon de la Correspondance* of Pahin de la Blancherie, Fragonard exhibits *A Child holding a wrapped-up Cat*.
[*Nouvelles de la République des Lettres et des Arts*, July 13, 1779, p.173.]

July 15. Marie-Anne Gérard, Fragonard's wife, exhibits in the same Salon *Two Heads of Young Girls*, a miniature.
[*Nouvelles de la République des Lettres et des Arts*, July 20, 1779, p. 181.]

November 28. Publication of the print *The Good Mother* (la bonne mère), engraved by Delaunay after the picture by Fragonard appearing in the previous Salon.
[*Journal de Paris*, November 28, 1779, p. 1353.]

December 3. Further announcement of the same print, dedicated to Menage de Pressigny.
[*Journal de Paris*, December 3, 1779, p. 1373.]

December 6. Death of Chardin.

December 31. Fragonard pays to the royal treasury a sum of 6.172 *livres* 16 *sols* 6 *deniers* to provide an annuity on the lives of Marie-Anne Gérard and Marguerite Gérard, in pursuance of the royal edict registered on November 30, 1779. The two above-named are to receive an annuity of 5.55 *livres* 11 *sols* 1 *denier* as from October 1, 1779.
[Receipts No. 1769–74 of the keeper of the royal treasury, Joseph Micault d'Haivelay, lodged with Maître Prevost, notary, registered in the general roll of finances by chevalier Perrotin, royal counsellor . . . June 30, 1780.]

1780

January 1. Further announcement of the print, *The Good Mother* (la bonne mère).
[*Mercure de France*, January 1, 1780, p. 45.]

January 29 to February 9. On January 29, Jean-Honoré Fragonard empowers his father-in-law, Claude Gérard, citizen resident at Grasse, to accept, as proxy, the deed of emancipation which sieur Fragonard, citizen of Grasse, intends to make on February 9, in that town, in favour of his only son, as mark of his affection, thus releasing the painter from the paternal authority and enabling him to dispose of his property.
[Minute of maître A. Maure, notary at Grasse.]

October 26. Certificate of baptism of Alexandre-Evariste Fragonard, born on the same day, signed by the grandfather, in the absence of the father, and by the godfather, Alexandre Maubert, tradesman.
[Archives of Grasse, register GG 19, published by J.-B. Sardon, *Inventaire des archives communales de la ville de Grasse*, 1865, p. 3.]

1781

March 4. The painter's father, François Fragonard, dies at Grasse at the age of 81.
[Town of Grasse, civil register.]

April 25. Mlle Théodore Colombe, one of the sisters of Marie-Catherine, asks Fragonard to paint her portrait. He replies that he is a painter of "great subjects" only.

April 28. According to a list of lodgings in the Louvre, Fragonard occupies on the first floor "a studio and room with an entresol . . ."
[Arch. Nat. O¹ 1675, *dossier* 2; *Preuve* 81.]

August 22. Exhibition in the *Salon de la Correspondance*: *A Mother attending to the needs of her children*, water-colour, engraved under the

title *The Good Mother* (la bonne mère). *The Holy Virgin seated, with St. Joseph, the Infant Jesus caressing her, a group of Angels*, water-colour, 1 foot high, 3 inches wide.
Interior of a stable, a sleeping woman holding a dog, a bull looks on, drawing in bistre on white paper, 13 by 18 inches.
[*Nouvelles de la République des Lettres et des Arts*, August 22, 1781, pp. 55–6, quoted by Bellier de la Chavignerie, *Les Artistes français oubliés*, in *Revue Universelle des Arts*, vol. 20, p. 254.]

August 23. In the Salon de la Correspondance, a *View of the Bois de Boulogne*, by Fragonard, painter of the King.
[*Nouvelles de la République des Lettres et des Arts*, vol. VIII, August 28, 1781, p. 63.]

1782

May. Delaunay publishes a new print after Fragonard: *The Dish of Fritters* (les beignets), as a pendant to *Happy Abundance* (l'Heureuse Fécondité), published in 1777.
[*Mercure de France*, May 1782, p. 30.]

May. The Marquis de Villette praises the second volume of *Voyage pittoresque des royaumes de Naples et de Sicile*, which has just been published. "Nothing equals the sumptuousness of the production or the beauty of the engravings, which are as fine as pictures."
[*Mercure de France*, May 1782, p. 29.]

June 7. In the *Salon de la Correspondance*, Fragonard exhibits: *A Young Man, on high ground, plays the flageolet, a young girl tends the sheep.*
[*Nouvelles de la République des Lettres et des Arts*, June 12–19, 1782, pp. 171–80.]

June 13. Marie-Anne Gérard, Fragonard's wife, exhibits in the *Salon de la Correspondance*: No. 29, *A Young Girl*, miniature. "This artist, who emulates Rosalba, moves us by the lightness of her touch."
[*Nouvelles de la République des Lettres et des Arts*, June 19–26, 1782, pp. 181–9.]

July 4. Fragonard and Marie-Anne Gérard buy from Mlle Bousquet a house of two blocks of flats, balcony, outhouse, a path to the river, near the champ de course of Charenton, for 800 *livres*.
[Extract from the contract entered into before Maître Rameau, notary, and deposited with Maître Robineau, notary, 8 rue de Maubeuge. *Arch. de la Seine*, register 100, bureau Charenton, *cahier* 1777–1782, p. 119.]

August 16. In the *Salon de la Correspondance*, Fragonard exhibits: "No. 24, a charming landscape, representing a grotto with architectural decoration, with figures" (see Cat. No. 439).
[*Nouvelles de la République des Lettres et des Arts*, August 21, 1782, p. 253.]

November 15. In the *Salon de la Correspondance*, Fragonard exhibits: "No. 6, a picture of a landscape with trees and waterfalls" (see Cat. No. 437).
[*Nouvelles de la République des Lettres et des Arts*, November 27, 1782, p. 271.]

1783

February. Publication of an engraving by Delaunay: *A Mother surrounded by her children*, same shape and same size as *Happy Abundance* and *The Dish of Fritters* (l'Heureuse Fécondité, les beignets).
[*Mercure de France*, February 1783, pp. 137–8.]

May 15. Fragonard exhibits in the *Salon de la Correspondance*, "No. 76. Fragonard, painter to the King" and no title (Pahin de la Blancerhie apologizes in his Journal for being unable to provide a critical catalogue of the paintings exhibited).
[*Nouvelles de la République des Lettres et des Arts*, May 21, 1783, p. 168.]

May 22. Fragonard exhibits again in the same Salon. Once more his works are neither detailed nor catalogued. "No. 112, Fragonard, painter to the King."
[*ibid.* May 28, 1783, p. 176.]

May 29. Fragonard exhibits another work in the same Salon. No details are given. "No. 131."
[*ibid.* June 4, 1783, p. 187.]

July to August. Great Exhibition of the French School in the *Salon de la Correspondance*. Fragonard exhibits:
No. 155. Sketch for the painting of *Callirhoé* belonging to the King. Owner anonymous.
Nos. 156–157. *Landscapes with men and animals*. Owned by M. le comte de Choiseul-Gouffier.
[*ibid.* July 2, 1783, p. 246.]

November 20. Fragonard exhibits again in the same Salon: No. 2, *Interior of a household with a father caressing his child in the presence of the mother*, sketch (Cat. No. 501).
[*ibid.* December 3, 1783, pp. 313–327.]

1784

Blot engraves *The Bolt* (le Verrou).

May 16. In a letter to the *Journal d'Affiches, Annonces, Avis divers*, the Abbe de Fontenai complains about the ill-founded views on art appearing in that paper, especially in the No. 56 of May 8, with reference to Blot's engraving of *The Bolt* (le Verrou). "This picture makes a piquant impression; if M. Blot has succeeded in conveying this, he has done all that was required."
Reply to the letter: "We admit a distinction between a historical painter and a painter of frolics only in their productions. Now, since the author of *The Bolt* did not take an historical subject, he ought to have entered into all the details necessary in pictures of the inferior genre." (The engraver had been blamed for the uniformity of the cloths.)
[*Affiches, Annonces, Avis divers*, 1784, pp. 300 ff.]

June. The *Mercure de France*, on the other hand, in announcing Blot's engraving, bestows praise both on the painter and on the engraver: "One knows the magic of Fragonard's brush . . .; the print has been drawn in such a way as to produce a most pleasing impression."
[*Mercure de France*, June 1784, p. 37.]

1785

Le Discours sur l'état actuel de la peinture en France, 1786, blames him for excesses of the imagination.
[E. et J. de Goncourt, vol. III, p. 269, note 1.]

February 21. Bergeret dies in his house in the rue de Temple. An inventory of his pictures is drawn up by Foliot, painter of the *Académie de Saint Luc*.
[Arch. Nat., Y, 15996.]

March 14. In the inventory of the effects of Bergeret, there appears as No. 131 (quoted above, September 1774) a file of 28 documents relating to the action against sieur "Chagonard, painter, which seems to be finished . . . No. 139: 28 documents. being receipts for a sum of 3000 *livres* (not 30,000 as stated by Villot) given by Fragonard to the said sieur Bergeret in respect of paintings, pictures . . ."
[Arch. Nat., *Minutier Central*, *étude* XVIII, *liasse* 846.]

June. Announcement of three prints engraved by R. Delaunay junior: *The discovered hiding-place; the Broken Marriage; the Marriage concluded.*
[*Mercure de France*, June 1785, pp. 46–7.]
Announcement of an etching by J. Couché: *La coquette fixée.*
[*Mercure de France*, June 1785, p. 93.]

July 14. Fragonard exhibits in the *Salon de la Correspondance*: No. 43, *View of a Garden in which the trunks of tall trees meet . . . and between them, in the distance, a castle, various figures of men . . .*
[*Nouvelles de la République des Lettres et des Arts*, July 20, 1785, p. 215.]

December. Announcement of a print engraved by N.-T. Regnault: *The Fountain of Love.*
[*Mercure de France*, December 1785, p. 191.]

1786

January 19. Fragonard exhibits in the *Salon de la Correspondance*: No. 25, *A Group of Cupids gambolling and caressing in the clouds*, owned by the painter Rémy.
[*Nouvelles de la République des Lettres et des Arts*, January 25, 1786, p. 45.]

October 11. Claude Gérard appoints Fragonard his proxy to receive the arrears of his rents in Paris (deposited with maître Rameau, December 13).
[Arch. Nat., *Minutier Central*, *étude* XX, *liasse* 730.]

October 11. Fragonard's house at Charenton is mentioned in a memorandum drawn up by the bailiff, the registrar and the procurator fiscal, in connection with the reconstruction of a party-wall between the property of Pierre Ronstan, lawyer, councillor of the Royal Parliament, and the house of Fragonard.
[Arch. Nat., bailiwick Charenton, Zz 66.]

1787

February 10. The *Voyage pittoresque de Naples et de Sicilie*, by the Abbé de Saint-Non, is very highly praised in the *Mercure de France*. Mention is made of the collaboration of Fragonard, "who reproduces the compositions of the great masters".
[*Mercure de France*, February 10, 1787, pp. 105 ff.]

July. Announcement of the publication of the print *The Stolen Shirt*, by E. Guersant after Fragonard, as pendant to *Cupid chastised by his mother.*
[*Mercure de France*, July 1787, p. 47.]

August. Publication is announced of two engravings by Nicolas Ponce after Fragonard: *The Milk Jug* and, as pendant, *The Glass of Water.*
[*Mercure de France*, August 1787, p. 191.]

1788

June. Publication is announced of an engraving by N. F. Regnault after Fragonard, *The Stolen Kiss*, as pendant to *The Bolt.*
[*Mercure de France*, June 1788, p. 95.]

July 10. Fragonard obtains from the court authorities at Charenton an order of distraint against dame Dufour, his tenant.
[Arch. Nat., bailiwick of Charenton, Zz. 661.]

July 12. The order is carried out.

July 26. He gives his tenant notice to quit.

October 8. Rosalie, Fragonard's daughter, dies at the age of 18, à l'Isle-Adam. She is buried on the following day.
[Town hall of Isle-Adam, register of deaths, II Prairial, Year II.]

1789

January. Publication is announced of the engraving *My Shirt is on fire* by Augustin le Grand, after Fragonard.
[*Mercure de France*, January 1789, p. 45.]

May 5. Meeting of the Etats-Généraux.

July 17. Fragonard authenticates two drawings of *The Bolt* and *The Wardrobe*, which Mercier had bought at the Varanchan sale. Mercier sends the certificate to Fiquet, who now owns the drawings.
[Document, ancienne collection Edmond de Rothschild; Portalis, p. 195; P. de Nolhac, *Revue de l'Art ancien et moderne*, July 10, 1907, vol. XXII, p. 22.]

September 7. Mme Fragonard and Melle Gérard are members of a deputation of artists' wives, headed by Mme Moitte, who offer their jewels to the State in order to pay off the national debt.
[*Moniteur*, 1789, No. 54, p. 223.]
Members ask that "the adorable features of these women citizens are handed down to posterity by means of the Physiognotrace". A detachment of pupils of the *Académie* of Paris and of the Louvre accompanies their carriages.
[*Mercure de France*, September 1789, pp. 202–3. Quoted especially by Josz, pp. 276, 279.]

1790

Fragonard's studio and lodgings in the Louvre are mentioned between those of David and De Machy.
[E. et J. de Goncourt, vol. III, p. 314.]
His lodging in the Louvre shown on the general plan between those of the mathematician Bossut and De Machy.
[Arch. Nat., O^1 1675.]
Letter from Fragonard to citizen Sauvigny, quoting his address as "Galerie du Louvre, No. 29".
[*Isographie des Hommes célèbres*, suppl.; E. et J. de Goncourt, vol. III, p. 314.]

January 12. Fragonard, his wife and Marguerite Gérard arrive at Grasse and stay with their cousin Alexandre Maubert. They pay 168 *livres* per month for board and lodging. Entry in the account book of the Maubert family, stating that "M. Fragonard, his wife and her sister have arrived today", followed by the monthly payment of lodging up to February 12, 1791.
[*Livre de compte d'A. Maubert*, f. 24, quoted by Nolhac, *Revue de l'Art ancien et moderne*, July 10, 1907, vol. II, p. 24.]
Fragonard stays at Grasse and is admitted to the freemason's lodge of the town.
[Certificate belonging to the Blic family at Grasse, published by W. J. Kaye, *Grasse (Riviera) and its Vicinity*, p. 31.]

1791

January 1. Publication is announced of two engravings, *The Little Preacher* and *Education is everything*, pendants, by N. de Launay after Fragonard.
[*Journal de Paris*, January 1, 1791, No. 1, p. 4.]

March. Another announcement, in the *Mercure de France.*
[*Mercure de France*, March 1791, pp. 83–4.]

March 10. On leaving Grasse, Fragonard gives his cousin Maubert a receipt for the sum of 3600 *livres*, the price of the work he had made while staying with his cousin.
[Document in the Frick Collection, New York; published by P. de Nolhac in *Revue de l'Art ancien et moderne*, July 10, 1907, vol. XXII, p. 22.]

April 19. Publication is announced of two engravings, *The Dream of Love* and *The Fountain of Love*, pendants, by N. F. Regnault after Fragonard.
[*Journal de Paris*, April 19, 1791, p. 440.]

July 25. Publication is announced of the engraving *The Mother of the Family*, by A. Romanet after Fragonard.
[*Journal de Paris*, July 25, 1791, p. 832.]

October 4. Publication is announced of the engraving *The well-deserved Regrets*, by de Launay after Melle Gérard, "pupil and sister of Fragonard".
[*Journal de Paris*, October 4, 1791, p. 1128.]

November 25. Death of the Abbé de Saint-Non.
[*Procès-Verbaux de l'Académie*, vol. X, p. 140.]

1792

The committee selecting the models for the Gobelins factory rejects the picture *Coresus and Callirhoé* because the subject evokes only superstitious ideas.
[Engerand, *op. cit.*, p. 195.]

February. Publication is announced of the engraving *The Contract*, by Blot after Fragonard, as a pendant to *The Bolt.*
[*Mercure de France*, February 1792, p. 60.]

May 26. Publication is announced of the engraving *The beloved Child* as continuation of *The Present* and of the engraving called "Je m'occuperais de vous", made by Vidal after Fragonard and Melle Gérard.
[*Mercure de France*, May 26, 1792, p. 108.]

August 15. Fragonard and his wife, Marie-Anne Gérard, pay 82 *livres* in the name of their son Alexandre-Evariste to pay for a share of the Savings Bank of sieur Lafarge.

September 19. Fragonard enters his son Evariste, aged 12, in the school of David, as *élève protégé of the Académie.*
[Bibl. Ecole des Beaux-Arts, list of élèves protégés, A. 95, f. 171.]
The documents relating to Fragonard's activities during the Revolution are discussed in our article "Fragonard et la formation des collections du Musée du Louvre", in *Gazette des Beaux-Arts*, October

1959. We have shown there that Fragonard, who held positions on various committees between July 4, 1793 and September 25, 1799, played an important part in the selection and presentation of works in the Louvre and in the Musée of Versailles.

1793

June 15. A pass (carte de sûreté) is issued to Henri Gérard, engraver, Fragonard's brother-in-law.
[A. N., F 7, 4806, Section des Sans-Culottes, No. 1370 (unpublished).]

July 4. The "*Commune des Arts*" is set up by decree of the Assembly.
[*Procès-Verbaux de l'Académie*; vol. X, p. 224. Fragonard is one of the members, proposed by David.]

August 8. *The Académie royale de peinture et sculpture* is abolished by the National Assembly.
[*Procès-verbaux de l'Académie*, vol. X, p. 224.]

November 4. *The Société républicaine des Arts* sends to the Comité d'Instruction Publique a list of artists admitted to the "former *Commune des Arts*"; among them are Fragonard and Henri Gérard. The *Commune des Arts* is abolished.

November 10. Fragonard and his wife sell their house at Carrières près Charenton (purchased on July 4, 1782) to Honoré Fragonard, former professor and director of the Veterinary School of Alfort, for 9000 *livres*, paid in cash and assignat.
[Arch. Nat., Minutier Central, étude LXIV, file 441.]

November 15. The Convention appoints a jury which is to award prizes in competitions of painting, architecture and sculpture. The painter Fragonard is named with the anatomist Fragonard.
[*Procès-verbaux de la Convention*, vol. XXV, p. 241, published by Guillaume, *Procès-verbaux du Comité d'Instruction publique*, vol. II, p. 829.]

November. Fragonard, who has been appointed to the jury of a painting competition, selects with the others *The Death of Brutus*, a picture by Harrielle, a pupil of David (brumaire, year II).
[Portalis, *op. cit.*, p. 239.]

December 18. David proposes to the Convention the appointment of Keepers of the *Museum des Arts*. The first artist suggested is Fragonard, for, "being both a connoisseur and a great artist, he will devote his old age to the care of the masterpieces whose number he himself helped to increase in his youth".
[Arch. Nat., AD XVIII 22, quoted by Guillaume, *ibid.* vol. III, p. 186; published by A. Tuetey and G. Guiffrey in *A.A.F.*, 1910, p. 353.]

1794

January 16. Member of the Conservatoire du Museum des Arts from its foundation.

March 14 (24 Ventôse, year II). Fragonard and Lesueur are delegated to arrange for the planting of a Tree of Liberty.
[Arch. du Musée du Louvre, quoted by E. et J. de Goncourt, vol. III, p. 308.]

March 18 (28 Ventôse, year II). A certificate of non-emigration is issued to Fragonard, resident Galerie du Louvre, No. 1.
[Lost document, quoted in the Certificate of Residence of April 13, 1794.
V. Josz, p. 304, with reproduction; quoted and reproduced also by Portalis, p. 236; copy Bibl. Art Archéologie.]

March 21 (I Germinal, year II). Fragonard and his wife appoint Henri Gérard their proxy to deal with the estate of the "citoyens, citoyennes Robin", deceased, whose heirs they are, by representation of Marie Gilette, Mme Fragonard's mother. This deed shows that there were five Gérard children, two boys and three girls.
[Act, étude Doillot, notary (Arch. Nat., Minutier Central, étude XCVI).]

March 29. Henry Gérard, engraver, is made proxy by his brother and his sister Madeleine in respect of their Government stock.
[Arch. Nat., Minutier Central, étude IV, file 890.]

April 10 (21 Germinal, year II). Full authority issued by Fragonard and his wife.
[Etude Doillot (Arch. Nat., Minutier Central, étude XCVI).]

April 10 (21 Germinal, year II). Proxy given by Henri Gérard, engraver, to Antoine Doussons, to deal with the Robin estate. Fragonard is proxy on the same day.
[Etude Doillot (Arch. Nat., Minutier Central, étude XCVI).]

April 13 (24 Germinal, year II). Certificate of Residence issued by the Commune of Paris, on the testimony of François Dumont, painter, resident Galerie du Louvre, No. 5, and of Antoine-Charles-Horace Vernet, Galerie du Louvre, No. 16, to "the citizen J.-H. Fragonard, 62 years of age, height 4 feet 11 inches, hair and eyebrows grey, forehead high, nose normal, eyes grey, mouth medium, chin round, marked with small-pox, resident rue des Orties, gallerie du Louvre . . . issued in the *Maison commune* . . .".
[Arch. Musée du Louvre, published by Portalis, p. 237.]

April 15 (26 Germinal, and not 24, year II). Certificate of Residence issued on the same day to Marguerite Gérard "spinster, of age, 32 years old, height 5 feet 1 inch, hair and eyebrows brown, eyes brown, nose well-made, mouth small, chin pointed, face oval, complexion lively, living at present in Paris, galerie du Louvre, No. 1".
[Bibl. Art et Archéologie, manuscript, published by J. Doin, *Marguerite Gérard*, in *Gazette des Beaux-Arts* 1912, vol. VIII, p. 440; published by Portalis, p. 650.]

May 14. A certificate of good citizenship is issued to Fragonard, resident in Paris for 56 years, in the district for 15 years, "Height 4 feet 11 inches, eyes and eyebrows grey, forehead high, nose normal . . . (etc. as in certificate of residence)".
[Commune de Paris, district of the Tuileries, registered as No. 498. Published by Portralis, p. 261; P. de Nolhac, p. 180; V. Josz, pp. 296–7.]

December 9 (19 Frimaire, year III). Second power of attorney in the matter of the Robin estate, with Maître Doillot.
[Etude Doillot (Minutier Central, étude XCVI).]

1795

January 14 (25 Nivôse, year III). Further power of attorney in the matter of the Robin estate.
[Etude Doillot (Minutier Central, étude XCVI).]

March 30. Fragonard still belongs to the Conservatoire du Museum, after its reorganization.

April 11 (22 Germinal, year III). New power of attorney given by Fragonard and his wife in the matter of the Robin estate.
[Repertoire Doillot, mentioned above.]

June 19. New power.
[Repertoire Doillot, mentioned above.]

November 28 (7 Frimaire, year IV). Fragonard invests 600 *livres* in a life annuity for Marguerite Gérard.
[Grand livre de la dette publique.]

1796

January 21 (1 Pluviôse, year IV). Fragonard is president of the *Conservatoire* for the month of Pluviôse; on 1 Ventôse (February 20) he is succeeded by Pajou.
[Arch. du Musée du Louvre, *Procès-verbaux*; copy Bibl. Art et Archéologie.]

March 21 (1 Germinal, year IV). Fragonard invests various amounts in life annuities:
(a) on his own life . . . . . 900 *livres*.
(b) on his own life and the life of his wife . . . . 2400 *livres*.
(c) on his own life and the life of Marguerite Gérard . . 800 *livres*.
(d) on the lives of Marguerite Gérard and Alexandre-Evariste Fragonard . . . . . 900 *livres*.
[Grand livre de la dette publique.]

May 26 (7 Prairial, year IV). Fragonard invests various amounts in life annuities:
(a) on the life of his wife . . . . . 147 *livres*.
(b) on the life of Marguerite Gérard . . . . . 148 *livres*.
(c) on the life of Henri Gérard . . . . . 147 *livres*.
(d) on the life of Madeleine Gérard . . . . . 148 *livres*.
[Grand livre de la dette publique.]

June 15 (17 Prairial, year IV). Fragonard invests various amounts in life annuities:
(a) on the life of Marguerite Gérard . . . . . 37 *livres*.
(b) on the life of Madeleine Gérard . . . . . 37 *livres*.
(c) on the life of his wife . . . . . 37 *livres*.
(d) on the life of Henri Gérard . . . . . 36 *livres*.
[Grand livre de la dette publique.]

August 26 (9 Fructidor, year IV). Fragonard is one of the judges in the competitions of the Ecole Nationale de peinture et sculpture established by La Tour and Caylus.
[*Journal de Paris*, 9 Fructidor, year IV, pp. 1358.]

August 31 (14 Fructidor, year IV). Letter from the Curators of the Musée Central to the Ministre de l'Intérieur on the subject of the opening of the Salon on 10 Vendémiaire, signed: "Fragonard, président".
[Archives du Louvre.]

1797

January 30. Fragonard is no longer a member of the Commission d'administration du Museum.

February 3 (15 Pluviôse, year V). Marguerite Gérard, resident at 1756 rue Neuve Sainte Croix, gives 600 *livres* in cash in favour of Leonard-Vincent Bondon.
[Archives de la Seine, enregistrement des actes civils, registre 189, fol. 28.]

May 21 (2 Prairial, year V). Deed executed before Honoré Peissat, notary at Valbonne, by which Marie-Anne, Marguerite and Henri Gérard give a ground-floor of the property of la Bastide at Grasse, from the Robin estate, to their sister Madeleine, in return for which she renounces her rights in the estate.
[Extract from documents formerly belonging to M. Fradet, 43 rue de Chartres, Neuilly (see March 21, 1794).]

May 23. Fragonard is appointed Inspecteur des convois du Musée de Versailles.

August 12 (25 Thermidor, year V). Deed of purchase executed before Maître Lherbette, notary in Paris, in respect of a house situated at Evry Petit Bourg (Seine). Bought by Fragonard, his wife and Marguerite Gérard (all residing in Paris, Roule, rue des Orties No. 1, Tuileries district), the two former seem to have only the usufruct, Melle Gérard the ownership, Sold for 5000 *livres*, payable on March 18, by Louise-Thérèse-Mathilde d'Orléans, wife of Louis-Henry-Joseph Bourbon.
[Records of Maître Lherbette (Arch. Nat., Minutier Central, étude LXXV). Arch. de la Seine, I Fructidor. Reg. 792, f. 157 v., actes civils.]
1000 *livres* paid on 18 Fructidor, year V; Mme de Bourbon having been deported, the balance is later paid to the receiver of the Domaine National, bureau de Corbeil:
2600 francs on 22 Messidor, year VI.
1000 francs on 5 Fructidor, year VI.
900 francs on 26 Fructidor, year VI.
On June 10, 1824, Marguerite Gérard sold the house for 14,000 francs to Henry-François Bardoulat.
[Records of Maître Vigier, notary, Arch. Nat., Minutier Central, étude LXXIX, file 560.]

September 30 (9 Vendémiaire, year VI). Fragonard and his wife, Marie-Anne Gérard, invest a sum of 279 *livres* (216 *livres* in common, his wife the remaining 63 *livres*) in life annuities for Marie-Anne and Marguerite Gérard, his sister-in-law.
No. 280. Vol. I. For life . . . . . 279 *livres*.
No. 52. For life. Vol I, same date, Fragonard and Marguerite Gérard . . . . . 270 *livres*.
No. 53. For life. Vol. I, same date, Fragonard and Marie-Anne Gérard . . . . . 800 *livres*.
No. 868. For life. Vol. I, same date . . . . . 300 *livres*.
No. 120. For life. Vol. I, same date . . . . . 300 *livres*.
No. 672. For life. Vol. I, same date . . . . . 430 *livres*.
[*Grand livre de la Dette publique;* on the same date appear also No. 12584, vol. I, 300 *livres*, Marguerite Gérard; No. 67046, vol. 75, 270 *livres*.]

1798

January 15 (26 Nivôse, year VI). Fragonard gives a receipt for 14 gold pieces (paid by the publisher Tilliard) for two drawings to the *Contes de Lafontaine*.
[*Catalogue of a sale of autographs*, May 30, 1896, No. 45.]
In 1795 (year III) Didot had announced (in a prospectus of his edition of the *Contes* de Lafontaine in two quarto volumes) that it would include 80 engravings after Fragonard, including a portrait of J. de Lafontaine, divided into 10 issues of 8 prints each, 150 copies *avant la lettre*, 400 copies *après la lettre*, on vellum paper. This edition has remained incomplete, the text did appear in year III, the prints were charming, and gave even more pleasure than the drawings, this illustration "resta en surplus".
[Portalis, p. 211.]

February 28 (10 Ventôse, year VI). Receipt given by Fragonard for a payment of 250 *livres* made by the publisher Tilliard on account of four drawings for the *Contes* of Lafontaine.
[B. Fillon sale, July 15–17, 1879, No. 1762.]

March 1 and 4 (11 and 14 Ventôse, year VI). The panel visits the Gobelins factory, to examine three paintings of the French School, among which is Fragonard's *Callirhoé and Coresus* . . . "The painters whose pictures were to be judged withdrew while their works were being examined."
[*Porcès-verbaux* du Musée Central des Arts, vol. I.]

March 21 (1 Germinal, year VI). New subscription to the Permanent Debt, one-third consolidated (this is the third part to which the Directoire reduced the public Debt), of an amount of 276 *livres* "en commande" by Fragonard and Marie-Anne Gérard, and the latter the remaining 76 *livres*.
[No. 280. Vol. I, 1 Germinal, year VI, Grand livre de la Dette publique.]

1799

March 8 (18 Ventôse, year VII). Fragonard had sent to the *Musée Spécial de l'Ecole française* at Versailles a list of paintings of flowers and birds which are destined for the School of Drawing at Lyons. The administrators of the *Musée Spécial* write to the Minister of the Interior and ask that the picture may be returned to the *Musée Central*.
[Arch. Nat., F^{17} 1062, *dossier* 2.]

April 22 (3 Floreal, year VII). Alexandre-Evariste submits a petition to the Minister of the Interior requesting payment of the prizes for merit awarded by the jury.
These prizes of 3000 *livres* each, in assignats, had been reduced in cash to a total of 4050 *livres*. On 25 Floréal, after verification by Renon, superintendent of the National Schools of Painting and Sculpture, the *bureau des dépenses* proposes payment of the second instalment of one third of the sum due to Fragonard *fils*, 1350 francs.
[Arch. Nat., F^{17}, 1056, *dossier* 14.]

April 25 (6 Floréal, year VII). Fragonard is elected a member of the Arts jury for the distribution of prizes.
[*Journal de Paris*, 6 Floréal, year VII, p. 949.]

April 30 (11 Floréal, year VII). The same appointment is published under this date in the *Redacteur* of 12 Floréal, year VII.

1800

This is the most probable date of the letters from Marguetite Gérard to Fragonard, which have often been dated from 1780.
[*Dossier Marguerite Gérard, autographes, peintres, carton* 14, Bibl. Art et Archéologie; some letters published by Portalis, P. de Nolhac.]
The letters written by Marguerite Gérard to Fragonard are dated in the 1780's by V. Josz, and by P. de Nolhac. Portalis does not

propose a date. The years around 1800 seem most probable, for in one of her letters the girl speaks of a parallel between love and friendship which Evariste had not approved of and as he was born in 1780, the letters to "bon papa" are surely of a later date.
[V. Josz, p. 222; P. de Nolhac, p. 158; Portalis, pp. 226–233.]
Doin, *Marguerite Gérard*, in *Gazette des Beaux-Arts*, December 1912, vol. VIII, p. 444, points to an annotation, on a deed drawn up by a notary, concerning a payment of 11,580 francs, made in instalments by Melle Gérard to Fragonard. This note disposes of the charge of avarice and venality which has often brought against Fragonard's sister-in-law because of her letter on the advantages of economy.
"My good friend asks me to tell him why I have refused to give him what he has asked for. Well, my good friend, the reason is this, you have a small sum which should suffice you for a long time. My good friend knows that one must be reasonable, he knows also that, by indulging in fancies, one increases them without being any happier . . . pleasures and variety, are praised by coquettes, by ugly women, constancy, wisdom by old women, we must praise thrift, that takes the place of riches if one is wise."

June 12. Fragonard dismissed by the Government. His post as Inspector of Convoys to Versailles is abolished.

1801

December 13 (22 Frimaire, year X). Alexandre-Evariste is commissioned to decorate the theatre hall in the Château de Plessis-Chamant, owned by Lucien Bonaparte. He visits the château and is struck by the elegance of the hall.
[*Journal du comte Roederer*, notes by Maurice Vitrac, 1909, p. 43; and note; Cambry, *Description du département de l'Oise*, 1803, vol. II, p. 44.]

1802

January 1 (12 Nivôse, year X). New Year's letter from Marguerite Gérard to her sister Marie-Anne and her brother-in-law. This letter is followed by another, which appears to be personally addressed to Fragonard and alludes to his behaviour towards his female conquests.
[Bibl. Art et Archéologie, *Autographes, Peintres, carton* 14, *dossier Marguerite Gérard*; published by Portalis, p. 243.]

March 17 (26 Ventôse, year X). Sale of house situated at 57 rue de l'Oursine (now 29 rue Broca, faubourg St Marcel), consisting of three shops, back-rooms on the ground floor, two storeys of four rooms each with fire-place, and an attic above; another building adjoining, containing the ground-floor, a storey, a paved yard, a second yard leading to the rivière des Gobelins; another building consisting of ground-floor, two storeys and mews, opening on the rue de l'Oursine . . . sold to J.-H. Fragonard and Marie-Anne Gérard his wife as usufruct and to Marguerite Gérard as her property, for a sum of 12,000 francs; Fragonard and his wife to pay 2400 francs each, the balance of 7200 francs to be paid by Melle Gérard . . . The house is sold by Louis-Marie Felix cousin of Prepeau . . .
[Deed of sale drawn up before Maître Guillaume, notary; Arch. de la Seine, *Enregistrement*, Reg. 207, f. 165 v., Actes civils; Arch. Nat., *Minutier Central, étude* LXXVIII, file 1042; identification of this house, 29 rue Broca, Arch. de la Seine, *Enregistrement* Actes civils, Reg. 1827, f. 26; 2073, f. 195 v., 2215 f. 44; *A. de l'enregistrement ancien sommier foncier et controlé*.]

April 4 (14 Germinal, year X). Sale of a "plot in the nature of a meadow" containing about 1383 metres (364 *toises*) situated in Paris near the rue Saint Hippolyte (Finistère district, 12th arrondissement) and the rue de l'Oursine (faubourg St Marcel) adjoining on one side the rivière des Gobelins . . . to J.-H. Fragonard and Marie-Anne Gérard in usufruct, to Melle Gérard as property . . . for a sum of 4000 francs, of which 1000 are paid in cash by the purchasers . . . the balance in form of a life annuity . . . husband and wife contribute one-fifth of the price each, the remaining three-fifths being paid by Melle Gérard.
[Arch. Nat., *Minutier Central, étude* LXXVIII, file 1043.]

May 4 (14 Floréal, year X). Bergeret's daughter, Josephe-Pierrette-Claudine Bergeret, divorced wife of François-Cahrles-Adrien Simon, dies at Saint-Brice at the age of 28.
[Town-hall of Saint-Brice-sous-forêt, *état civil*, register of Deaths (unpublished).]

September 17 (30 Fructidor, year X). The *Journal des Debats*, in an article by Bontard, praises the virtuous subjects chosen by Marguerite Gérard for her pictures.
[J. Douin, *Marguerite Gérard*, in *Gazette des Beaux-Arts*, 1912, vol. VIII, p. 433.]

Salon of year X. Alexandre-Evariste Fragonard exhibits *A Dancing Lesson*; *Reading*, and several portraits.
[Nos. 102–104 of the catalogue.]

1803

December 11 (21 Frimaire, year XII). The painter Henry Castel, born at Grasse, a pupil of Fragonard, is admitted to the School of the *Académie*.
[Arch. de Bibl. de l'Ecole des Beaux-Arts, No. 95, p. 297 bis.]

1805

April 1 (11 Germinal, year XIII). The artists living in the Louvre are asked by imperial decree to vacate their lodgings by 10 Messidor; they are to receive compensation.
[Arch. Nat., AF IV, 159, *Minute des décrets*.]

April 10 (20 Germinal, year XIII). Fragonard signs a petition which the artists living in the Louvre address to the Emperor.
[Arch. Bibl. d'Art et Archéologie, *Manuscrits, carton Architectes*, s.v. Vaudoyer.]

April 18 (28 Germinal, year XIII). The artists call on the chief treasurer who questions them regarding the compensation they are to receive. They state unanimously that they cannot obtain lodgings for less than 1300 to 1500 francs.
[*ibid.*]

July 9 (20 Messidor, year XIII). Fragonard receives information that he will be granted a pension: "To Monsieur Fragonard, painter, in the Palais Royal, house of Veri, restorer . . . from the house of the Emperor, the Councillor of State, great officer of the Legion of Honour, intendant-general of the House of the Emperor".

August 5 (17 Thermidor, year XIII). Fragonard is granted a pension of 1000 francs a year as compensation for his lodgings in the Louvre, to commence from 1 Vendémiaire, year XIV (September 23, 1805).
[Arch. Nat., O 2 838, *Etat des pensions accordées aux artistes ci-avant logés au Louvre*.]

1806

January 7. A life-certificate is issued to Alexandre-Evariste Fragonard by Maître Guillaume, notary.
[Arch. Nat., *Minutier Central, étude* LXXVIII, *réportoire* 13.]

February 25. A life-certificate is issued by the same notary to J.-H. Fragonard, residing in the Palais du Tribunat (Palais-Royal).
[Arch. de la Seine, *Enregistrement, actes civils*, Reg. 218, f. 89.]
On the same day, a similar certificate is issued to Marguerite Gérard by the same notary.
[*ibid.* f. 87.]

August 22. Friday, August 22, 1806, death certificate of Jean-Honoré Fragonard, painter at the former *Académie*, aged 74 years 5 months, born at Grasse, died this day at five o'clock in the morning, Palais du Tribunat, house of the restorer Veri, district of la Butte des Moulins, husband of Marie Gérard. The witnesses were MM. Alexandre-Evariste Fragonard, history painter, residing 4 rue Verdelet, district of la Halle au Bled, son of the deceased, and Jean-Baptiste Alezard, landlord."
[Death certificate, *registre de l'état civil*, 11e arrondissement, copy, published by Piot, *Le Cabinet de l'amateur*.]

Announcements:
Journal de Paris, p. 1, 742: "Fragonard *père* died on Friday, August 22, in the morning, after a brief illness . . . at the age of 74 years and a half, and extraordinarily . . . The French School loses in him a painter justly esteemed. *Callirhoé, The Fountain of Love, The Sacrifice of the Rose* and various other subjects reproduced and multiplied in engravings have linked the name of Fragonard with the very idea of charm. This excellent man leaves a son who promises to uphold the name which he bears . . . one knows also Melle Gérard, Fragonard's pupil, a rival of his talent, who was at the same time the constant friend of his old age".
Courrier des Spectacles, Monday, August 25, 1806: "M. Fragonard has died . . . The French School loses a painter renowned in the graceful and erotic genre".
Décade philosophique, t. 51, p. 123: "M. Fragonard, painter of the former *Académie*, who was successful in erotic and elegant subjects. . ."
Affiches, Annonces, Avis divers; notice, September 1806, p. 3.391.
The *Moniteur* does not mention his death.
G. P. Landon, *Nouvelles des Arts*, vol. V.

October 10. In the office of Maître François-Marie Guillaume and his partner (Dubeau), imperial notaries, 18 rue Neuve des Petits Champs, dissolution of the community of goods between sieur and Mme Fragonard, widow, and Monsieur Fragonard fils.

October 16. At a meeting of the *Société des Sciences, Lettres et Arts de Paris*, Lecarpentier, professor at the Academy of Drawing in Rouen, reads a eulogy on Fragonard.
[Printed by Vt Guilbert, 29 rue Nationale, Paris.]

1807

Marie-Anne Gérard, Fragonard's widow, retires to Evry Petit-Bourg. She died in 1824 at the age of 77.
[E. et J. de Goncourt, vol. III, p. 309 note.]

January 6. Registration of Fragonard's death, paid by Marie-Anne Gérard and Alexandre-Evariste.
[Arch. de la Seine, *enregistrement, table des décès, reg.* 1829.]

1809

April 19. Record of the auction sale of the house in the rue de l'Oursine and meadow, owned by Mme Fragonard and her sister Marguerite, the reserve price is fixed at 16,000 francs.
[Arch. Nat., *Minutier Central, étude* LXXVIII, file 1097.]

1811

October 31. The house in the rue de l'Oursine (faubourg St. Marceau, No. 19) is sold by Marie-Anne Gérard and Marguerite Gérard to Marguerite-Victoire Sement, wife of L. H. Drival, for 10,000 francs.
[Arch. Nat., *Minutier Central, étude* LXXI, supplement, file 177.]

1824

Marguerite Gérard sells a house situated at Evry-sur-Seine, canton de Corbeil, Seine-et-Oise, to Henry-François Bardonlat and his wife Marie-Anne Fermineur. The price is 14,000 francs, of which 6000 francs payable in cash in metallic currency; of the remaining 8000 francs, half is payable on June 9, 1825, and the other half on June 9, 1826 . . .
[Arch. Nat., *Minutier Central, étude* LXXIX, file 560.]

PLATES

1. THE EDUCATION OF THE VIRGIN (Cat. No. 18)

2. THE EDUCATION OF THE VIRGIN (Cat. No. 19)

3. THE GARDENER (Cat. No. 27)

4. ALLEGORY OF SCULPTURE (Cat. No. 58)

5. ALLEGORY OF MUSIC (Cat. No. 60)

6. ALLEGORY OF DAY (Cat. No. 74)

7. ALLEGORY OF NIGHT (Cat. No. 75)

8. JEROBOAM SACRIFICING TO THE IDOLS (Cat. No. 88)

9. Detail from Plate 8

10. Detail from Plate 8

11. PAPAL MASS (Cat. No. 101)

12. THE STORM (Cat. No. 103)

13. THE GARDENS OF THE VILLA D'ESTE (Cat. No. 106)

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14. THE STABLE (Cat. No. 114)

15. THE WHITE BULL (Cat. No. 115)

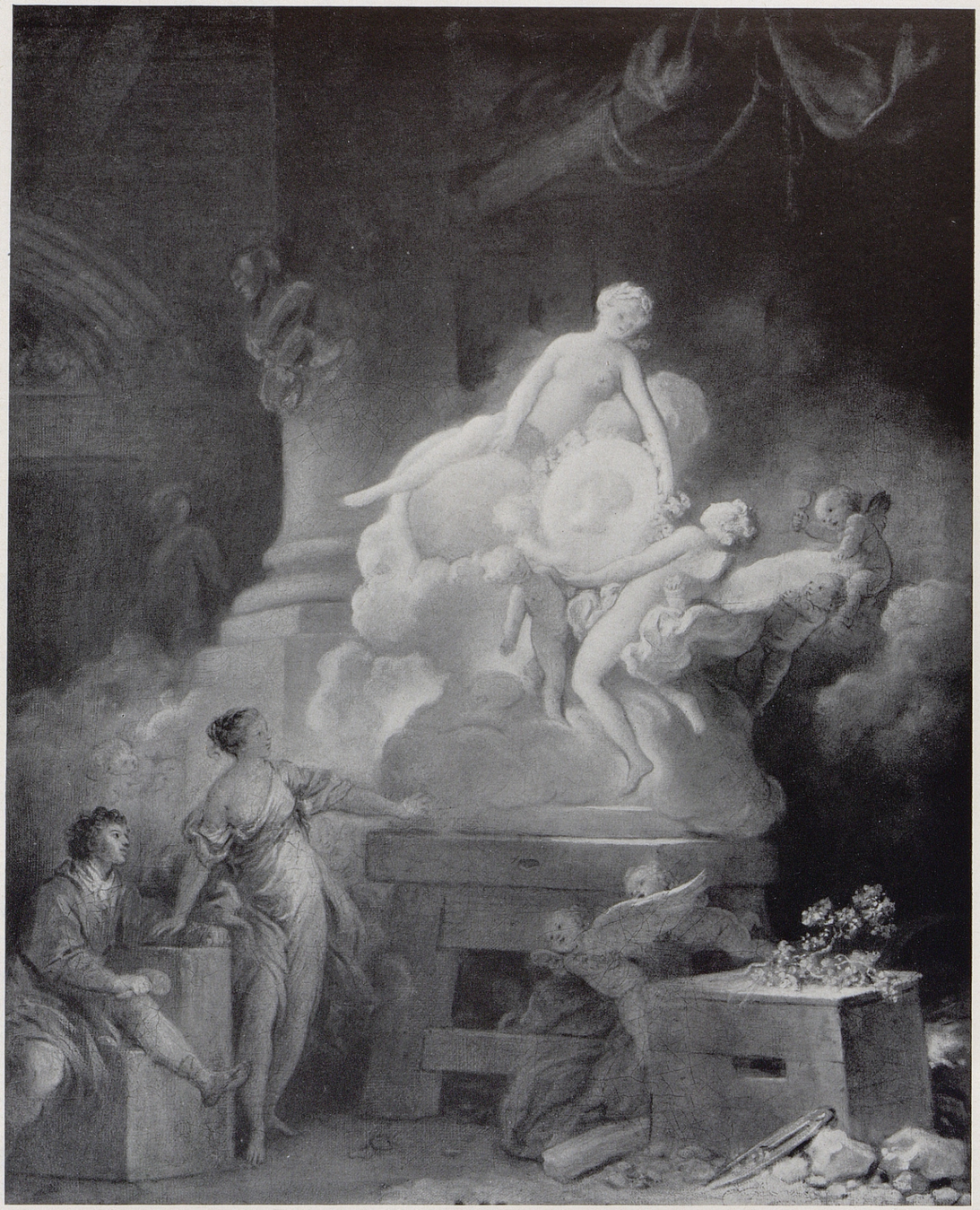
16. ANNETTE AND LUBIN (Cat. No. 129)

17. THE WOODEN BRIDGE (Cat. No. 142)

18. LANDSCAPE WITH PEASANTS AND ANIMALS (Cat. No. 152)

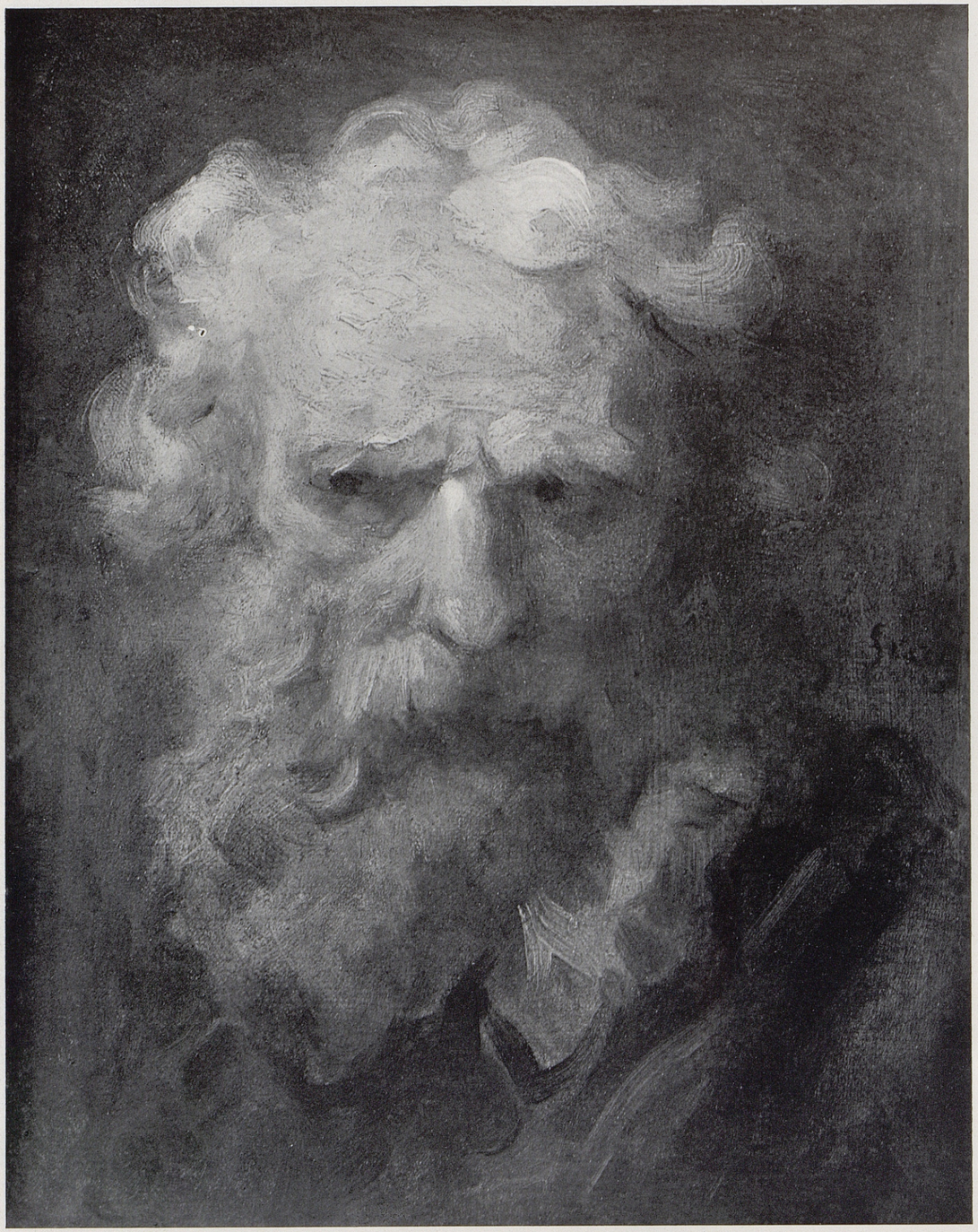
THE WASHERWOMEN (Cat. No. 102)

19. THE WASHERWOMEN (Cat. No. 160)



20. THE SCULPTOR'S VISION (Cat. No. 189)

21. THE DREAM OF LOVE (Cat. No. 211)



22. HEAD OF AN OLD MAN (Cat. No. 192)

23. PORTRAIT OF A MAN (Cat. No. 208)

24. RINALDO IN THE GARDENS OF ARMIDA (Cat. No. 213)

25. RINALDO IN THE ENCHANTED FOREST (Cat. No. 214)

26. THE SACRIFICE TO THE MINOTAUR (Cat. No. 217)

27. CORESUS SACRIFICES HIMSELF TO SAVE CALLIRHOE (Cat. No. 225)

28. ALL IN A BLAZE (Cat. No. 229)

29. THE STOLEN SHIFT (Cat. No. 230)

30. THE PARENTS' ABSENCE TURNED TO ACCOUNT (Cat. No. 226)

31. THE LOST FORFEIT (Cat. No. 119)

32. WOMEN BATHING (Cat. No. 233)

33. Detail from Plate 32

34. THE SWING (Cat. No. 237)

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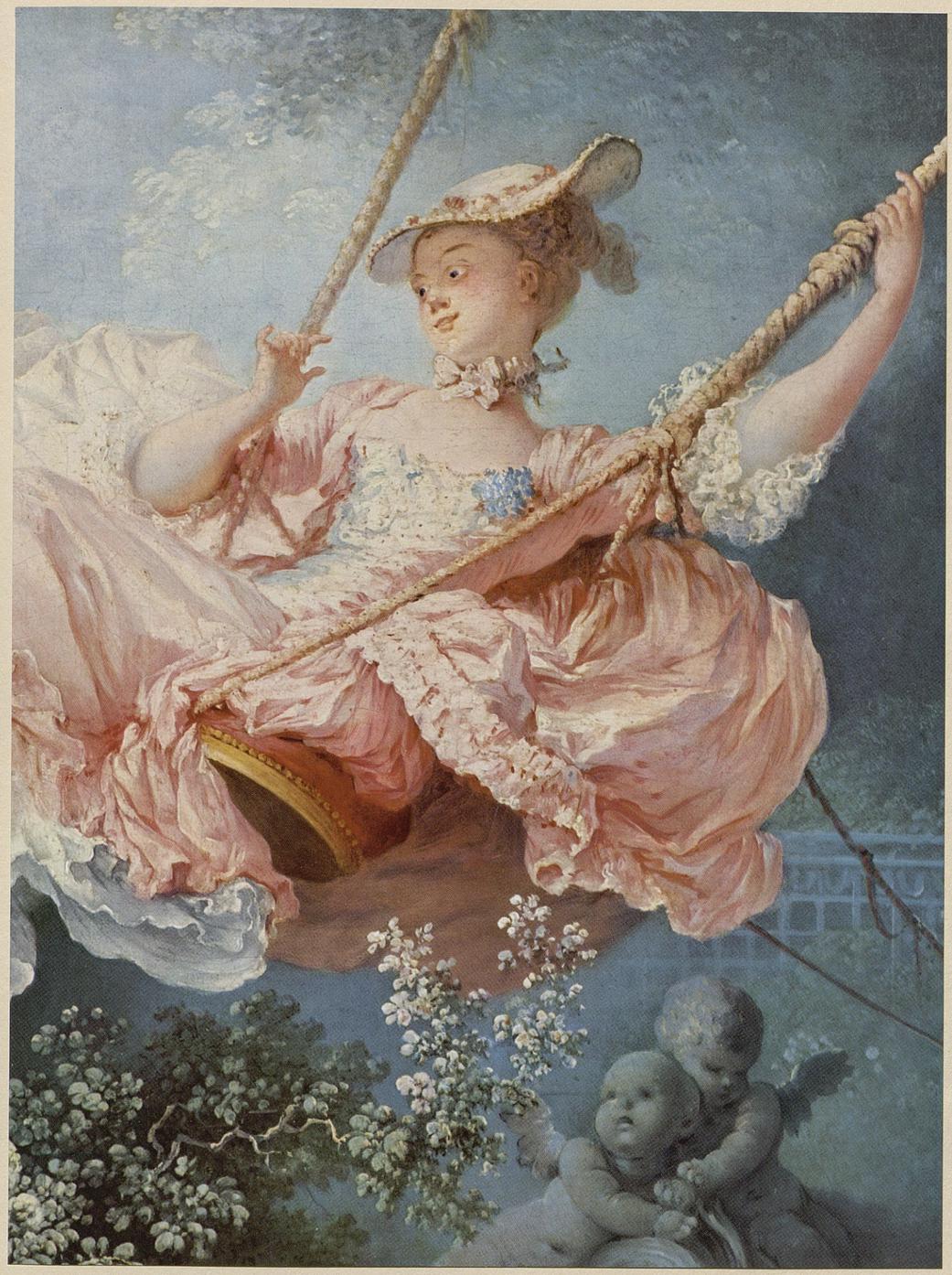


THE SWING. Detail from Plate 34 (Cat. No. 237)

35. Detail from Plate 34

36. PORTRAIT OF FRANÇOIS-HENRI, DUC D'HARCOURT (Cat. No. 239)

37. PORTRAIT OF ANNE-FRANÇOIS D'HARCOURT, DUC DE BEUVRON (Cat. No. 240)

38. MUSIC: PORTRAIT OF M. DE LA BRETÈCHE (Cat. No. 242)

39. THE MUSIC LESSON (Cat. No. 248)

40. IMAGINARY FIGURE or PORTRAIT OF ABBÉ DE SAINT-NON? (Cat. No. 243)

41. THE ABBÉ DE SAINT-NON IN SPANISH COSTUME (Cat. No. 251)

42. PORTRAIT OF A SINGER (Cat. No. 246)

PORTRAIT OF A MAN IN SPANISH COSTUME, or DON QUIXOTE (Cat. No. 247)

43. THE KISS (Cat. No. 272)

44. THE COQUETTE (Cat. No. 268)

45. THE COQUETTE AND THE YOUNG FELLOW (Cat. No. 267)

46. THE USELESS RESISTANCE, or THE SURPRISE (Cat. No. 276)

47. THE USELESS RESISTANCE (Cat. No. 278)

48. THE LONGED-FOR MOMENT (Cat. No. 287)

49. GIRL MAKING HER DOG DANCE ON HER BED (Cat. No. 280)

50. VENUS AND CUPID (Cat. No. 295)

THE NEW MODEL (Cat. No. 293)

51. NIGHT SPREADS HER VEILS (Cat. No. 300)

52. THE PURSUIT (Cat. No. 301)

53. STORMING THE CITADEL (Cat. No. 302)

54. STORMING THE CITADEL (Cat. No. 304)

55. THE PURSUIT (Cat. No. 305)

56. THE DECLARATION OF LOVE (Cat. No. 306)

57. THE LOVER CROWNED (Cat. No. 307)

58. FORSAKEN, or THE REVERIE (Cat. No. 526)

59. THE PRE-ARRANGED FLIGHT (Cat. No. 308)

60. BLIND-MAN'S-BUFF (Cat. No. 313)

61. THE BOLT (Cat. No. 494)

62. LOVE THE JESTER (Cat. No. 318)

63. LOVE THE SENTINEL (Cat. No. 322)

64. PORTRAIT OF MARIE-MADELEINE GUIMARD (Cat. No. 343)

65. THE LITTLE COQUETTE (Cat. No. 346)

66. MADEMOISELLE GUIMARD PLAYING THE GUITAR (Cat. No. 341)

PORTRAIT OF MADEMOISELLE GUIMARD (Cat. No. 342)

67. SULTANA ON AN OTTOMAN (Cat. No. 336)

68. VIEW OF AN ITALIAN VILLA (Cat. No. 349)

69. THE SHADY AVENUE (Cat. No. 350)

70. GIRLS WASHING AT A FOUNTAIN (Cat. No. 356)

71. THE BEGGAR'S DREAM (Cat. No. 358)

72. THE LAUNDRESSES (Cat. No. 362)

73. THE ITALIAN FAMILY (Cat. No. 365)

74. THE HAPPY FAMILY (Cat. No. 371)

75. THE ASS'S STABLE (Cat. No. 369)

76. SELF-PORTRAIT (Cat. No. 376)

77. THE READER (Cat. No. 387)

78. BUST OF AN OLD MAN (Cat. No. 385)

79. THE LETTER (Cat. No. 382)

80. THE READER (Cat. No. 391)

81. A LADY CARVING HER NAME (Cat. No. 390)

82. MADAME BERGERET (Cat. No. 403)

CUPID, or PORTRAIT OF MELLE. MARIE-CATHERINE COLOMBE (Cat. No. 417)

83. ADELINE ROCCOMBOLI RIGGIERI, CALLED MADEMOISELLE COLOMBE, HOLDING ROSES (Cat. No. 421)

84–85. THE FÊTE AT SAINT-CLOUD (Cat. No. 436)

86. THE CHARLATANS (Cat. No. 433)

87. THE CHARLATANS. Detail from Plate 84

88. THE TOY-SELLER (Cat. No. 434)

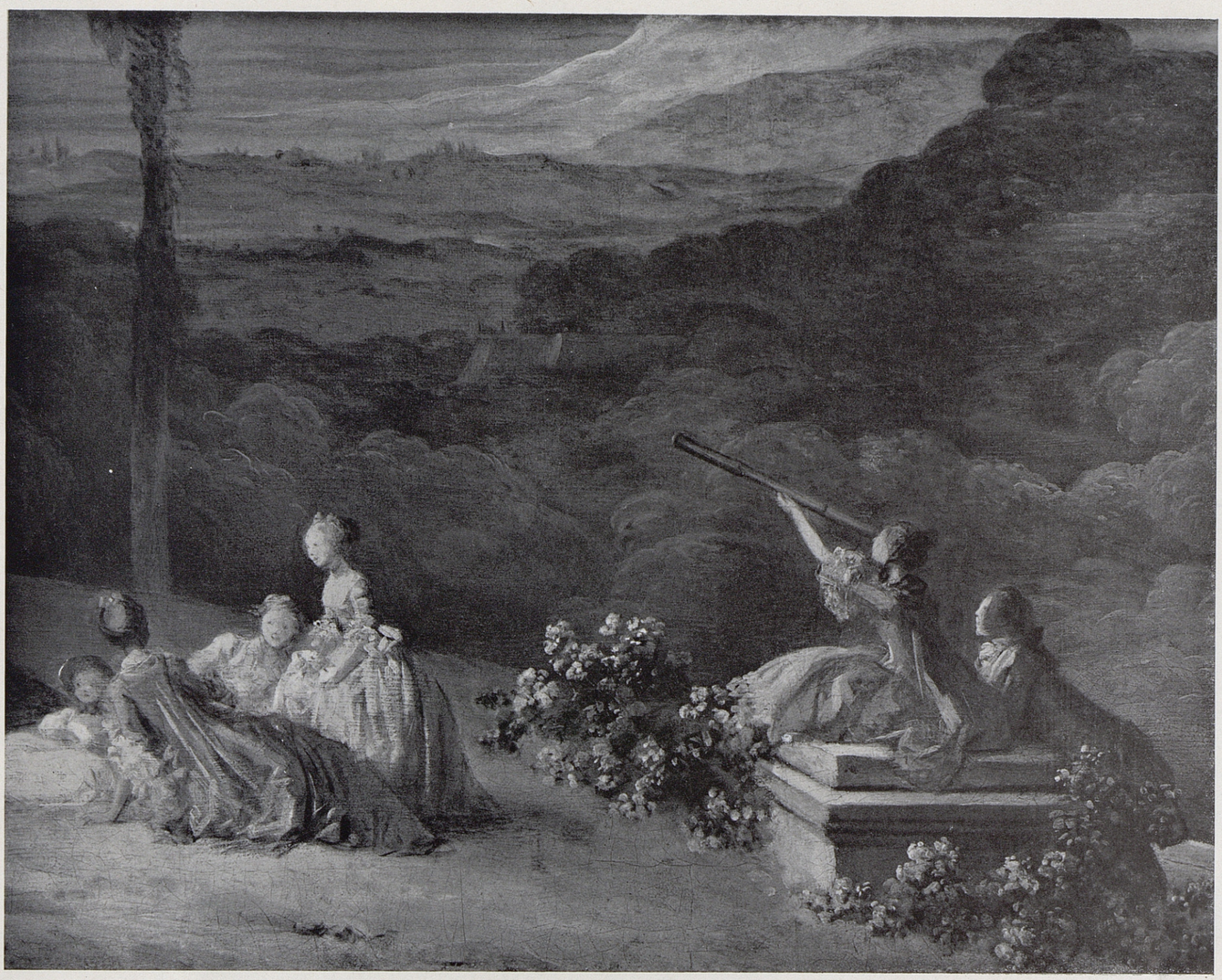
89. THE TOY-SELLER. Detail from Plate 84

90. THE FÊTE AT RAMBOUILLET (Cat. No. 439)

91. THE FÊTE AT RAMBOUILLET. Detail from Plate 90

92. THE SWING (Cat. No. 447)

93. BLIND MAN'S BUFF (Cat. No. 448)



94. THE SWING. Detail from Plate 92

BLIND MAN'S BUFF. Detail from Plate 93 (Cat. No. 448)

95. BLIND-MAN'S-BUFF. Detail from Plate 93

96. A GAME OF HORSE AND RIDER (Cat. No. 443)

97. A GAME OF HOT COCKLES (Cat. No. 444)

98. THE GOOD MOTHER (Cat. No. 451)

99. THE RECONCILIATION (Cat. No. 455)

100. THE CRADLE (Cat. No. 457)

101. A VISIT TO THE FOSTER-MOTHER (Cat. No. 459)

102A. MOTHER AND CHILD (Cat. No. 462)

102B. THE READING LESSON (Cat. No. 465)

103. THE SCHOOLMISTRESS (Cat. No. 468)

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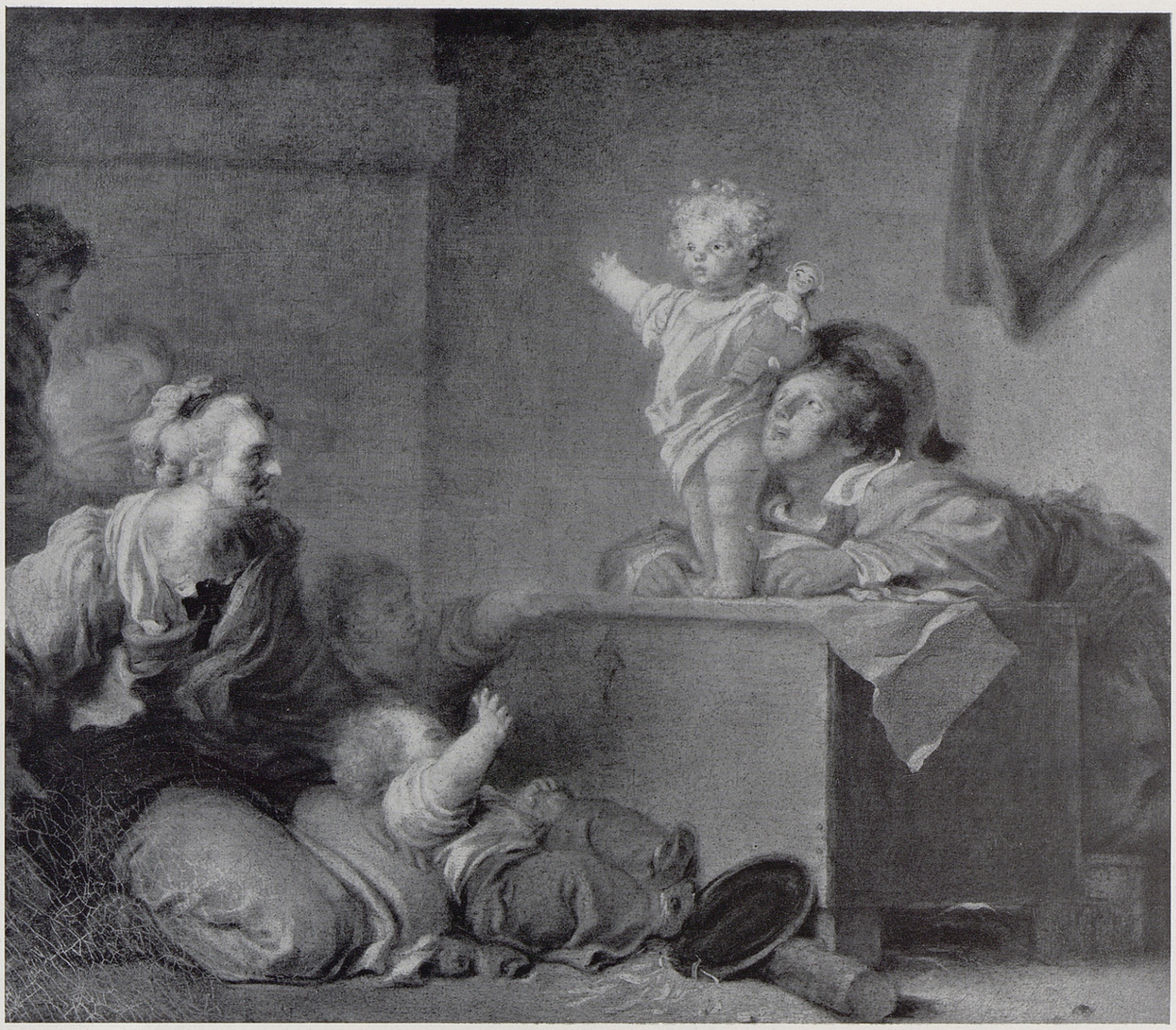


104. THE LITTLE PREACHER (Cat. No. 471)

105. EDUCATION DOES ALL (Cat. No. 472)

106. THE TWO SISTERS (Cat. No. 476)

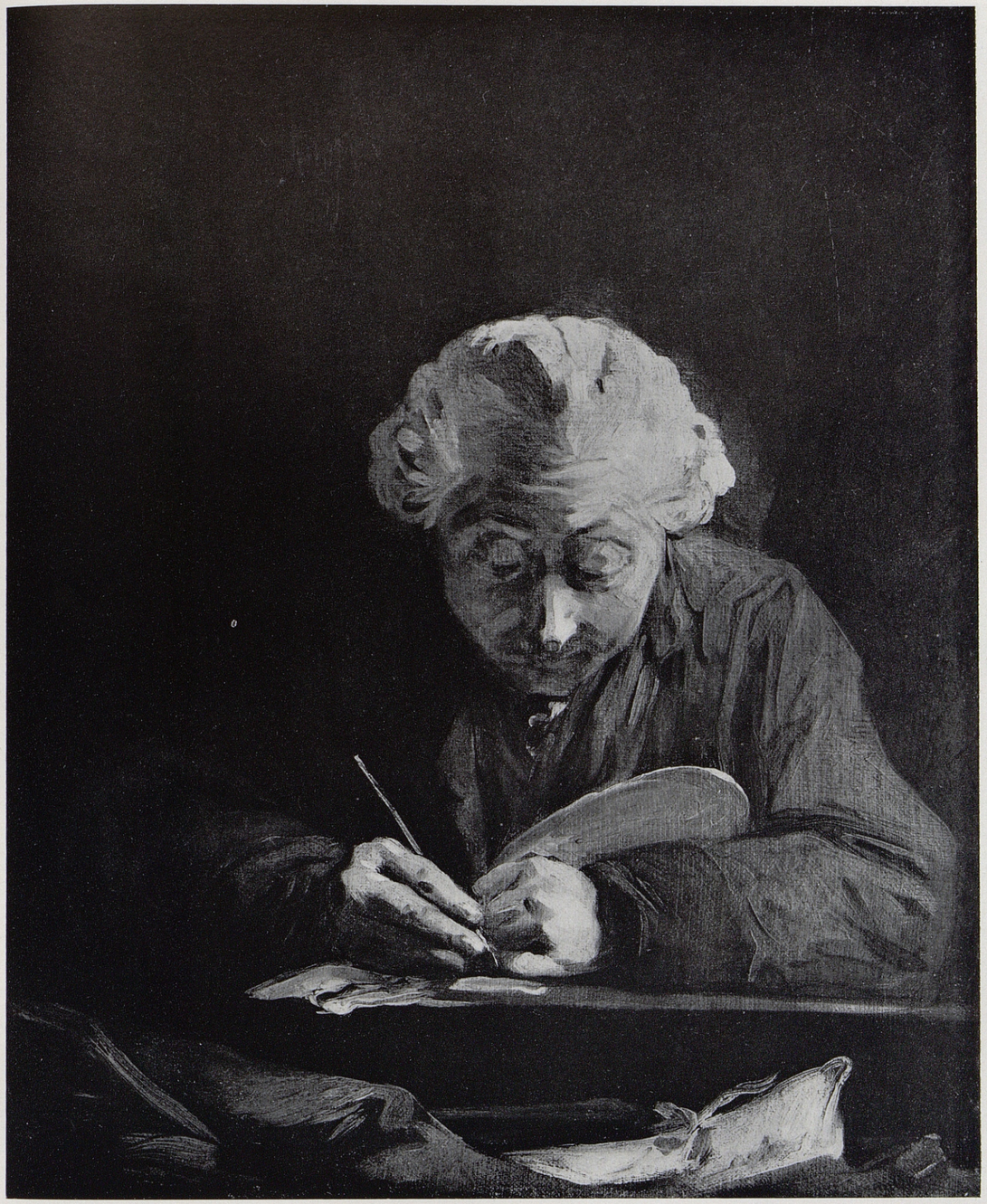
THE LITTLE MISCHIEF (Cat. No. 480)

107. THE MATERNAL KISSES (Cat. No. 477)

108. THE GIRL WITH THE CAT (Cat. No. 482)

109. THE DARK GIRL (Cat. No. 484)

110. HEAD OF A YOUNG MAN (Cat. No. 483)



111. FRAGONARD PAINTING A MINIATURE (Cat. No. 486)

112. THE FOUNTAIN OF LOVE (Cat. No. 488)

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113. THE INVOCATION TO LOVE (Cat. No. 491)

114. THE VOW OF LOVE (Cat. No. 496)

115. THE SACRIFICE OF THE ROSE (Cat. No. 497)

116. PORTRAIT OF CONSTANCE DE LOWENDAL, COMTESSE DE TURPIN DE CRISSÉ (Cat. No. 503)

117. PORTRAIT DE MADAME BERGERET DE NORINVAL (Cat. No. 504)

118. THE CHILD WITH THE CURIO (Cat. No. 506)

119. GIRL WITH MARMOT (Cat. No. 507)

120. LITTLE BOY, PERHAPS THE ARTIST'S SON (Cat. No. 515)

121. A BOY DRESSED AS PIERROT (Cat. No. 520)

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122. PORTRAIT SAID TO BE OF CHARDIN (Cat. No. 525)

123. PORTRAIT OF H. L. G. MAUBERT (Cat. No. 537)

124. THE STOLEN KISS (Cat. No. 523)

125. THE BELOVED CHILD (*painted in conjunction with Mademoiselle Gérard.* Cat. No. 541)

126. LOVE TRIUMPHANT (Cat. No. 530)

CATALOGUE

NOTE TO THE CATALOGUE

Private Collection: this term is used in cases where the owner, though we know his name, wishes to remain anonymous.

Lost: pictures so described have not been traced for many years. The last reference is given.

Still to be identified: this term is used of pictures of which not enough is known to permit them to be identified with any of the pictures that have been catalogued.

Certain indications of provenance and certain collections which appear to have been forgotten or not known, particularly since 1910, have been deliberately omitted. We have followed all picture sales for the past fifty years and we know all the paintings by, or attributed to, Fragonard which have come on the market. This has enabled us to correct many names of buyers at public auctions and of owners who acted merely as agents, and even to establish in many cases the truth about pedigrees that had been mistaken or falsified.

The full titles of books quoted in abbreviated form will be found in the Bibliography on p. 327.

CATALOGUE

I

THE EARLY YEARS · THE PUPIL OF BOUCHER

1748 – 1752

1. HERCULES AND OMPHALE (HERCULE ET OMPHALE). After Boucher. Lost.

Canvas, 92×73 cm.

Catalogued: R. Portalis, p. 278.
Literature: R. Portalis, p. 16; P. de Nolhac, p. 10; F. Naquet, *Fragonard*, p. 13; P. de Nolhac, *Fragonard*, 1931, p. 25; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 212.

Copy of a picture by Boucher which belonged to his friend and protector Randon de Boisset, later to Sireul, and to the Marquis de Vaudreuil (De Vaudreuil sale, 26th November 1787, Lot 45). Iousoupov Collection, entered the collections of the Hermitage, Leningrad, in 1925 (cf. L. Réau, *Catalogue de l'Art français dans les Musées Russes*, No. 13).

Collections: Varanchan sale, 29th December 1777, Lot 32 (123 livres); De Sireul sale, 3rd December 1781, Lot 37 (23 livres 19 sols); [Jacob] sale, 1st June 1787, Lot 11; anonymous sale, 29th February 1792, Lot 1.

2. GIRL WITH A BROOM (LA BALAYEUSE). After Rembrandt. Lost.

Canvas, 92×64 cm.
Pendant to *Danaë*, No. 3.

Catalogued: R. Portalis, p. 274.

The picture by Rembrandt, now in the National Gallery of Art, Washington (Mellon Collection), then belonged to Crozat de Thiers. Later it was bought by Catherine II and entered the collections of the Hermitage, Leningrad.

Collections: Deshayes sale, 26th March 1765, Lot 138 (33 livres 2 sols, together with its pendant); F. Boucher sale, 18th February 1771, Lot 112 (24 livres), with the title: 'une Savoyarde'.

3. DANAË (DANAÉ). After Rembrandt. Lost.

Canvas, 92×63 cm.
Pendant to *Girl with a Broom*, No. 2.

Catalogued: R. Portalis, p. 274.

The original picture by Rembrandt was then in the collection of Crozat de Thiers; later it was bought by Catherine II and entered the collections of the Hermitage, Leningrad.

Collections: Deshayes sale, 26th March 1765, Lot 138 (33 livres 2 sols, together with its pendant).

4. COPY OF A VIEW OF QUIÉVRAIN, AFTER WOUWERMANS (COPIE D'UNE VUE DE QUIÉVRAIN, D'APRÈS WOUWERMANS). Lost.

Canvas, 56×79 cm.

Confiscated from the house of the emigrant Guinet, 1793 (A.N.O^{2}402).

5. THE JOLLY FELLOW, TIPPLER AT HIS WINDOW (LE GRIVOIS, BUVEUR À SA FENÊTRE). After Adriaen van Ostade. M. Cailleux Collection. *Fig.* 1

Canvas, 39×30 cm.

Exhibited: Rétrospective d'Art Français, Rijksmuseum, Amsterdam 1926, No. 55.

The picture by Adriaen van Ostade was in the collection of the Comte de Vence, see his sale, 17th November 1761, Lot 78 (Hofstede de Groot, Vol. III, p. 160, No. 46). An engraving by Pierre Chenu (1756) had made it famous.

Collections: [Chevalier d'Arques] sale, 26th April 1776, Lot 96.

6. HUMAN CHARITY (LA CHARITÉ HUMAINE). After Pieter van Mol. Lost.

Canvas, 38×43 cm.
Pendant to *Roman Charity* by Fragonard, in the anonymous sale of 1781.

Collections: Anonymous sale, 9th April 1781, Lot 113.

7. THE HOLY FAMILY, or THE INFANT JESUS ASLEEP (SAINTE FAMILLE, OU LE SOMMEIL DE L'ENFANT JÉSUS). After Rembrandt. Private Collection. *Fig.* 2

Canvas, 91×75 cm.

Exhibited: Fragonard, New York, 1914, No. 21; Fragonard, 1921, No. 10; Rétrospective d'Art français, Rijksmuseum, Amsterdam, 1926, No. 54; Maîtres anciens, Grand Hôtel, Roubaix, 1926, No. 16; Réhabilitation du sujet, Seligmann, 1934, No. 27.
Literature: G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 358; G. Grappe, *La Vie de J. H. Fragonard*, p. 38; L. Réau, *Histoire de la peinture française au XVIIIe Siècle*, Vol. II, p. 25; L. Guimbaud, *Fragonard*, p. 26.

During the XVIIIth Century the original painting by Rembrandt was in the Galerie Crozat de Thiers at Paris; it is now in the Hermitage, Leningrad, 117×91 cm. (Somov Cat. No. 793).

Fig. 1 Cat. No. 5

Fig. 2 Cat. No. 7

Collections: F. Boucher sale, 18th February 1771, Lot 111 (72 livres, bt. by the Abbé Gruel); Paillet collection, 1779; M. Gildermeester collection, 1800; R. Reinagle collection, 1831; O'Neil collection; Beyer collection; Baron d'Aubilly collection; De Charette collection; Messrs. Wildenstein collection, New York, before 1925.

8. THE GOOD MOTHER (LA BONNE MÈRE). After Rembrandt. San Francisco, California, M. H. de Young Museum. *Fig.* 3

Canvas, 54×42 cm.

Fig. 3 Cat. No. 8

Exhibited: French Painting from the XVIIIth Century to the Present Day, California Palace of the Legion of Honor, San Francisco, 1934, No. 31, with the title 'A Holy Family' (H. Fleischaker Collection).

A partial study of Rembrandt's *Holy Family*, see No. 7.

Collections: Le Dart sale, 24th April–4th May 1912, Lot 111 (bt. by Cordonnier); Messrs. Wildenstein collection; anonymous sale, 12th December 1925, Lot 95; Mr. and Mrs. Herbert Fleischaker collection, San Francisco.

9. THE YOUNG MOTHER (LA JEUNE MÈRE). After Rembrandt. Saint-Prex (Switzerland), Mr. H. R. Stirlin Oboussier. *Fig.* 4

Canvas, 49×59 cm.

Exhibited: Fragonard, Berne, 1954, No. 2; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 83.

Copy of part of Rembrandt's *Holy Family*, see No. 8.

This picture was wrongly identified with No. 8.

10. THE CRADLE (LE BERCEAU). After Rembrandt. Sketch. England, Private Collection. *Fig.* 5

Canvas, 49×59 cm.

Exhibited: Fragonard, 1921, No. 11 (Féral Collection).
Literature: G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 358.

Free copy of part of Rembrandt's *Holy Family*, see No. 7.

Collections: J. Féral collection, Paris; L. Gow sale, London, 28th May 1937, Lot 90.

11. THE YOUNG MOTHER, or THE VIRGIN AT THE CRADLE (LA JEUNE MÈRE, OU LA VIERGE AU BERCEAU). After Rembrandt. Private Collection. *Fig.* 6

Canvas, 50×60 cm.

Exhibited: Chardin-Fragonard, 1907, No. 122 (Levert collection); Rétrospective d'Art français, Rijksmuseum, Amsterdam, 1926, No. 53 bis.
Catalogued: R. Portalis, p. 281.
Literature: P. de Nolhac, p. 128.

Copy of part of Rembrandt's *Holy Family*, see No. 7.

Collections: Anonymous sale, 18th November 1843, Lot 39, mentioned as 'much restored' and as being by Fragonard without reference to Rembrandt; S . . . sale, 16th February 1861, Lot 17; Otto Mundler sale, 27th November 1871, Lot 5; anonymous sale, 21st May 1873, Lot 16; Levert collection; J. Charpentier collection.

12. THE HOLY FAMILY (SAINTE FAMILLE). Private Collection. *Fig.* 7

Canvas, 57×74 cm.

Fig. 4 Cat. No. 9

Fig. 5 Cat. No. 10

Exhibited: Fragonard, 1921, No. 78; Esquisses, maquettes, projets, ébauches de l'Ecole française du XVIIIe siècle, Cailleux, 1934, No. 34.

Collections: Perhaps identical with the picture that was in the following sales: Fr. Guil. Menageot sale, 17th December 1816, Lot 15: *La Crèche, esquisse*; possibly in M. A., sale, 2nd April 1859, Lot 15: *Repos pendant la fuite en Egypte, esquisse*; probably in P. Mersh sale, 2nd March 1905, Berlin, Lot 26, under the title: *La Bonne Mère*; J. Strauss collection; Salavin collection.

13. THE VIRGIN AND S. JOSEPH AT THE MANGER (LA VIERGE ET SAINT JOSEPH DEVANT LA CRÈCHE). Sketch. Stockholm, National Museum. *Fig.* 8

Canvas, 52×42 cm.

Literature: S. Strömbom, *Masterpieces of the Swedish National Museum*, p. 23, No. 2774.

Collections: May have been in the Vien sale, 17th May 1809, Lot 30: *une charmante esquisse d'un sujet de la crèche*; in the collection of the singer Mme. Christina Nilsson (Comtesse de Casa Miranda), bequeathed in 1930 to the Museum of Stockholm.

Fig. 6 Cat. No. 11

14. THE VISITATION (VISITATION DE LA VIERGE). Lost. *Fig.* 9

Canvas, 24×32 cm.

'This painting is the first carefully finished sketch of the picture which was in the Randon de Boisset collection under No. 226' (Cat. of the Conti sale, 1777).

Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 291.
Literature: Ch. Blanc, *Trésor de la Curiosité*, Vol. I, p. 385; P. de Nolhac, p. 164.

Collections: Prince Conti sale, 8th April 1777, Lot 755, (2,501 livres, bt. by Paillet); de Calonne sale, 21st April 1788, Lot 173.

It is possible, but not certain, that this picture is identical with the one which was in the Beurnonville sale, 9–16th May 1881, Lot 71 (bt. by Peigné-Crémieux); and in the second Kraemer sale, 5–6th May 1913, Lot 38 (bt. by Jones).
Another picture, apparently a sketch of the same subject (Canvas, 24×32 cm.) was in the Laneuville sale, 5th June 1826, No. 147; and the Beurnonville sale, 9–16th May 1881, No. 72 (bought by Grimelius).

Fig. 7 Cat. No. 12

Fig. 8 Cat. No. 13

Fig. 9 Cat. No. 14

15. THE VISITATION (VISITATION DE LA VIERGE). Washington, D.C., Mrs. Irving Laughlin. *Fig.* 10

Panel, 24×32 cm.

Exhibited: Tableaux, principalement du XVIIIe siècle, 1860, No. 145 (Walferdin collection); Art français au XVIIIe siècle, Brussels, 1904, No. 23; Chardin-Fragonard, 1907, No. 103 (Doistau collection).
Catalogued: R. Portalis, p. 291.
Literature: P. de Nolhac, p. 165; A. Dayot and L. Vaillat, *l'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 121.

Collections: May have been in Carrier sale, 9–10th March 1846, Lot 91 (without measurements); Walferdin sale, 12–16th April 1880, Lot 34 (bt. by Pilloy); Doistau sale, 9–11th June 1909, Lot 38; Brasseur sale, 1st June 1928, Lot 16 (bt. by Paul and Marcel Jonas); Messrs. Wildenstein collection, New York.

An old copy (panel, 25×32 cm.) has been confused with this picture.

Fig. 10 Cat. No. 15

16. THE VISITATION (VISITATION DE LA VIERGE). Lost.

Panel, 41×55 cm.

This picture was originally on canvas; it was first found to be mounted on wood at the Lambert and Du Porail sale, 1787.
Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 291.
Literature: Journal de Paris, 19th March 1777, p. 2; R. Portalis, pp. 61, 63, 109, 124; P. de Nolhac, p. 164; V. Josz, *Fragonard*, pp. 107, 168;

Fig. 11 Cat. No. 17

Fig. 12 Cat. No. 21

Fig. 13 Cat. No. 22

G. Le Carpentier, *Galerie des Peintres célèbres*, Vol. II, p. 282; Ch. Blanc, *Histoire des Peintres*, Vol. II, p. 8; Ch. Blanc, *Trésor de la Curiosité*, Vol. I, pp. 251, 363; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 216; G. Wildenstein, *Mélanges*, Vol. II, p. 22; L. Guimbaud, *Fragonard*, p. 50.

Collections: Comte de Gramont (the artist probably received 700 livres); de Gramont sale, 16th January 1775, Lot 81 (3,000 livres, 1 sol); Randon de Boisset sale, 27th February 1777, Lot 226 (7,030 livres, bt. by Chevalier Lambert); seen in 1783 by Thiery in the house of Chevalier Lambert (I, p. 188); 'the magical effect of the painting is beyond all praise'; [Chevalier Lambert and du Porail] sale, 27th March, 1787, Lot 221 (7,030 livres, bt. by Lebrun); [de Vaudreuil] sale, 26th November 1787, Lot 109 (6,700 livres, bt. by Lebrun); de Calonne sale, London, 23rd–28th March 1795, Lot 24 (2,100 livres; a note in the catalogue says that the picture had fetched 250 louis).

17. THE EDUCATION OF THE VIRGIN (ÉDUCATION DE LA VIERGE). Unfinished picture. Private Collection. *Fig.* 11

Canvas, 90×72 cm.

Exhibited: Chardin-Fragonard, 1907, No. 141; Fragonard, 1921, No. 27; l'Art Français au XVIIIe siècle, Charlottenborg Palace, Copenhagen, 1935, No. 69; Chefs d'oeuvre des Collections Parisiennes, Carnavalet, 1950, No. 17; Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 9.
Catalogued: E. and J. de Goncourt, Vol. III, p. 323.
Literature: L. Guerry-Brion, *Fragonard*, n.p.

Collections: Walferdin sale, 12–16th April 1880, Lot 66 (bt. by Beurnonville); Beurnonville sale, 9–16th May 1881, Lot 73 (bt. by Grimelius); Grimelius collection; de Turkheim collection; Comtesse de Pourtalès collection; Loys Chandieu collection; Mme. Bérard collection.

18. THE EDUCATION OF THE VIRGIN (ÉDUCATION DE LA VIERGE). New York, Collection of H. E. the Ambassador, Mrs. Claire Booth Luce. *Plate* 1

Panel, 31×23 cm.

Exhibited: Pictures collected by Yale Alumni, Yale University Art Gallery, New Haven, 1956, No. 19.
Literature: P. de Nolhac, p. 164.

Collections: Lebrun sale, 29th September 1806, Lot 151 (bt. by Constantin); Ch. T . . . collection; G. Groult collection; Messrs. Wildenstein Collection, New York.

Fig. 14 Cat. No. 23

Fig. 15 Cat. No. 24

Fig. 16 Cat. No. 25

19. THE EDUCATION OF THE VIRGIN (ÉDUCATION DE LA VIERGE). San Francisco, California, Huntington Memorial Gallery, California Palace of the Legion of Honor. *Plate* 2

Canvas, 82×116 cm.

Exhibited: French Paintings, Fogg Art Museum, Cambridge, Mass., 1931; International Art, Los Angeles, Art Association, 1937, No. 83.
Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 276.
Literature: P. de Nolhac, p. 164.

Collections: Sale of the painter Folliot, 15–16th April 1793, Lot 48: *Esquisse très librement peinte* (192×159 cm.); probably cut down thereafter; Aubert sale, 17th April 1806, Lot 13 (20 livres, bt. by Bruno); anonymous sale, 17th March 1852, Lot 37 (without measurements); anonymous sale, 27th January 1853, Lot 6: *grande ébauche largement traitée*; Comte . . . sale and studio of M. . . . 13–15th December 1853, Lot 28 (without measurements); Walferdin sale, 12–16th April 1880, Lot 65 (bt. by de Siéhen); anonymous sale, 16th–21st April 1883, Lot 632; Clément Bayard collection; Messrs. Wildenstein collection, New York; Fleischaker collection, California.

20. THE VIRGIN AND THE INFANT JESUS (LA VIERGE ET L'ENFANT JÉSUS). Lost.

Panel, 57×49 cm.

'Dutch school. Daniel Seghers and Fragonard. An ornamental cartouche with beautiful flowers of different kinds by Seghers; in the middle M. Fragonard has very skilfully placed the Virgin, seated, holding the Infant Jesus' (Cat. of the Vassal de Saint-Hubert sale, 1774).

Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 291.
Literature: Ch. Blanc, *Trésor de la curiosité*, Vol. I, p. 438; P. de Nolhac, p. 166.

Collections: [Vassal de Saint-Hubert] sale, 17th January 1774, Lot 18; Prince de Conti sale, 8th April 1777, Lot 759 (981 livres, bt. by Quenet, with the note that the garland is by the 'Jésuite d'Anvers'); Dulac sale, 30th November 1778, Lot 167 (721 livres); anonymous sale, 22nd January 1877, Lot 22.

21. THE HOLY FAMILY RESTING (REPOS DE LA SAINTE FAMILLE). Troyes, Musée des Beaux-Arts. *Fig.* 12

Canvas, 188×124 cm.

Exhibited: La Femme dans l'Art français, Palais des Beaux-Arts, Brussels, 1953, No. 53; J. H. Fragonard, Peintures et Dessins, Musée des Beaux-Arts, Besançon, 1956, No. 24; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 22.
Literature: A. Boutillier du Retail, *Un Fragonard à Troyes*, in *Annuaire de l'Aube*, 1912, Part II, pp. 19, 23.

The origin of the picture is obscure; it does not seem to have been commissioned either by the Fabrique or by the King; perhaps it was a gift or confiscated at the Revolution.
At the church of Saint-Nizier de Troyes until 1939, when it was moved to the Museum.

22. THE HOLY FAMILY RESTING (LE REPOS DE LA SAINTE FAMILLE). New York, Mr. and Mrs. Ch. V. Hickox. *Fig.* 13

Oval canvas, 55×45 cm.

Exhibited: A Century of Progress, Art Institute, Chicago, 1933, No. 215; Art Treasures of the XVIIIth Century, Parke-Bernet Galleries, New York, 1942, No. 20; Pictures collected by Yale Alumni, Yale University Art Gallery, New Haven, 1956, No. 18.
Catalogued: R. Portalis, p. 287.
Literature: P. de Nolhac, p. 166; A. Boutillier du Retail, *Un Fragonard à Troyes*, in *Annuaire de L'Aube*, 1912, Part II, pp. 19, 23.

A water-colour of the same subject was exhibited in the Salon de la Correspondance in 1781, and passed into the George Blumenthal collection.

Collections: [Oger de Brearf] sale, 17th–22nd May 1886, Lot 19; Ch. Pillet collection; Chevalier collection; Mme. Feuillet collection; Messrs. Wildenstein collection, New York.

23. THE HOLY FAMILY RESTING (LE REPOS DE LA SAINTE FAMILLE) Baltimore (Md.), Baltimore Museum of Art. *Fig.* 14

Oval canvas, 67×57 cm.

Exhibited: Fragonard, Wildenstein, New York, 1914, No. 20; Fragonard, Wildenstein, New York, 1926, No. 7; European Paintings and Sculpture from 1300–1800, World's Fair, New York, 1939, No. 119.
Literature: A. Boutillier du Retail, *Un Fragonard à Troyes*, in *Annuaire de l'Aube*, 1912, Part II, pp. 19, 23; D. Huntley Gordon, *The Mary F. Jacobs Collection*, in *Art News*, 14th May 1938, p. 8; D. C. Fox, *The Holy Family*, in *The Baltimore Museum News*, February 1943, p. 6.

Collections: May have been in Le Prince sale, 28th November 1781, Lot 125; La Rochefoucauld-Liancourt collection; Poilleux collection; Langlois collection; Mrs. X (Thaw) sale, 15th May 1922, Lot 22; Messrs. Wildenstein collection, New York; Barton Jacobs collection, gift to the Museum of Art, Baltimore.

24. THE REST ON THE FLIGHT INTO EGYPT (REPOS PENDANT LA FUITE EN ÉGYPTE). Private Collection. *Fig.* 15

Canvas, 53×43 cm.

Exhibited: Fragonard, 1921, No. 12; La Vierge dans l'Art Français, Petit-Palais, 1950, No. 79; Fragonard, Bern, 1954, No. 4.
Literature: A. Boutillier du Retail, *Un Fragonard à Troyes*, in *Annuaire de l'Aube*, 1912, Part II, pp. 19, 23; G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 357; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, 1946, p. 37.
Collections: H. Rouart sale, 9–11th December 1912, Lot 37 (bt. by Chaliva); Ernest Rouart collection.

25. VENUS AWAKENING, or DAWN (LE REVEIL DE VÉNUS, OU L'AURORE). Private Collection. *Fig.* 16

Canvas, 93×129 cm.

Exhibited: Fragonard, 1921, No. 4.
Literature: 100 *Paintings Sedelmeyer Gallery*, 1906, No. 63; A. de Saint-Groux, *La Collection Sedelmeyer*, in *les Arts*, April 1907, p. 35; G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan* in *Renaissance de l'Art Français*, July 1921, p. 357.
Collections: Michel Ephrussi; Sedelmeyer sale, 16–18th May 1907, Lot 201; Coty sale, 30th November–1st December 1936, Lot 20.

26. DIANA RESTING (LE REPOS DE DIANE). Private Collection. *Fig.* 17

Canvas, 84×123 cm.

Exhibited: Werke Französischer Kunst des XVIII. Jahrhunderts, Königliche Akademie der Künste, Berlin, 1910, No. 318 (under the name of Boucher).
Literature: J. Meïer-Graefe, *l'Exposition d'Art Français du XVIII° s. à Berlin*, in *Gazette des Beaux Arts*, 1910, t. I, p. 268; J.-L. Vaudoyer, *Exposition d'Oeuvres de l'Art français au XVIII° siècle à l'Académie royale des Arts, Berlin*, in *les Arts*, July 1910, p. 28.

Collections: Noël Bardac Collection; Colonel and Mrs. J. Balsan Collection.

27. THE GARDENER (LA JARDINIÈRE). New York, Messrs. Wildenstein. *Plate* 3

Canvas, 89×101 cm.

Exhibited: Springtime in Painting, Wildenstein, New York, 1953, No. 42.

Collections: May have been in the Etard sale, 26 December 1840, Lot 7: *Jeune fille assise près d'un panier de fleurs* (without measurements).

28. THE CART OF ROSES, or THE YOUNG FLOWER-GIRL STARTING FOR MARKET (LA CHARRETTE DE ROSES, OU JEUNE BOUQUETIÈRE PARTANT POUR LE MARCHÉ). New York, Messrs. Wildenstein. *Fig.* 18

Canvas, 95×126 cm.

Exhibited: Fragonard, Wildenstein, New York, 1926, No. 1; A Collection of Old Masters, Wilmington Society of Fine Arts, Wilmington,

Fig. 17 Cat. No. 26

Fig. 18 Cat. No. 28

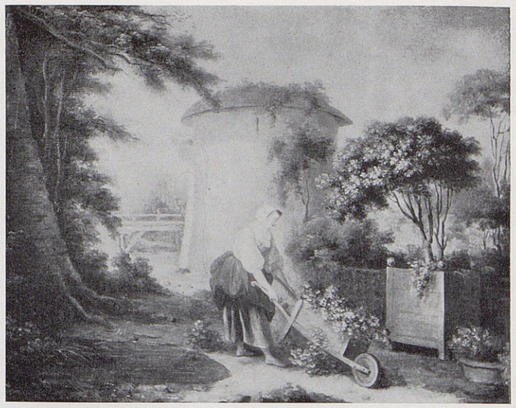


Fig. 19 Cat. No. 29

1935, No. 19; The Pleasures of Summer, Wildenstein, New York, 1943, No. 4.
Catalogued: R. Portalis, p. 280.
Literature: Ch. Blanc, *Histoire des Peintres, Ecole Française*, Vol. II, p. 16.
Collections: Jules Duclos collection; anonymous sale, 8th March 1920, Lot 29 (as the work of J. B. Huet).

29. THE CART OF ROSES (LA CHARRETTE DE ROSES). Buenos Aires, Mrs. Devoto (1939). *Fig.* 19
Canvas, 50×60 cm.
Exhibited: Fragonard, New York, 1914, No. 8.
Collections: C. Davis collection; Messrs. Wildenstein collection, New York.

30. THE JOYS OF MOTHERHOOD (LES DÉLICES MATERNELLES). New York, Messrs. Wildenstein. *Colour Plate facing p. VIII*
Canvas, 145×98 cm.
Exhibited: French XVIIIth Century Painting, Wildenstein, New York, 1929, No. 19; Five Centuries of European Paintings, Los Angeles Museum, 1933, No. 34; Paintings by French Artists of the XVIIth, XVIIIth and XIXth Centuries, the Union League Club, New York, 1935; A Survey of French Paintings, Carnegie Institute, Pittsburgh, 1936, No. 22; Masterpieces of Painting through Six Centuries, Shamrock Hotel Houston, 1952, No. 41; Springtime in Painting, Wildenstein, New York, 1953, No. 41; Masterpieces of French Painting, Museum of Art, New Orleans, 1953, No. 41; Fragonard, Berne, 1954, No. 13.

Fig. 20 Cat. No. 32

Fig. 21 Cat. No. 33

Fig. 22 Cat. No. 34

Fig. 23 Cat. No. 35

Literature: R. Mauray, *Les Scènes Familiales de Fragonard*, in *Revue de l'Art*, March 1925, pp. 159–164.
Collections: Comte de Malleray collection, Versailles; Jules Bache collection, New York; Baron de Rothschild collection.

31. THE CAGE, or THE HAPPY LOVERS (LA CAGE, OU LES AMANTS HEUREUX). Private Collection. *Fig.* 24
Canvas, 96×120 cm.
Exhibited: Fragonard, Wildenstein, New York, 1914, No. 26; Great Paintings, Art Gallery, Toronto, 1940, No. 49; European Paintings of the XVth, XVIth, XVIIth and XVIIIth Centuries, Albright Art Gallery, Buffalo, 1942; Paintings of the Old Masters, Flint Institute of Arts, 1945, No. 10; French Paintings of the XVIIth and XVIIIth Centuries, Detroit Institute of Arts, 1947; George Washington's World, Museum of Fine Arts, Houston, 1954, No. 159; XVIIth and XVIIIth Centuries French Masters, McIntosh Memorial Gallery, London, Canada, 1953.
Collections: Poitevin collection; Judge E. H. Gary collection.

Fig. 24 Cat. No. 31

32. THE SHEPHERDESS (LA BERGÈRE). Chicago (Ill.), Mrs. Fowler McCormick. *Fig.* 20
Canvas, 149×94 cm.
Pendant to *Woman Gathering Grapes*, No. 33.
Collections: Raynaud collection; Messrs. Wildenstein collection, New York; James Stillman collection.

33. WOMAN GATHERING GRAPES (LA VENDANGEUSE). Chicago (Ill.), Mrs. Fowler McCormick. *Fig.* 21
Canvas, 149×83 cm.
Pendant to *The Shepherdess*, No. 32.
Collections: Raynaud collection; Messrs. Wildenstein collection, New York; James Stillman collection.

34. THE FLOWER-SELLER (LA MARCHANDE DE FLEURS). Pregny, Switzerland, Baron Edmond de Rothschild. *Fig.* 22
Canvas, curved, 60×38 cm.
Pendant to *The Gardener*, No. 35.
Literature: P. de Nolhac, p. 149.
Collections: Anonymous sale, 28th December 1785, Lot 79 (231 livres, together with its pendant); Mrs. Corbin collection; Vincent collection; Messrs. Wildenstein collection, New York; Baron Maurice de Rothschild collection, Pregny.

Fig. 25 Cat. No. 36

Fig. 26 Cat. No. 37

Fig. 27 Cat. No. 38

Fig. 28 Cat. No. 39

35. THE GARDENER (LA JARDINIÈRE). Pregny, Switzerland, Baron Edmond de Rothschild. *Fig.* 23

Canvas, curved, 60×38 cm.
Pendant to *The Flower-seller*, No. 34.

This picture and its pendant served as models for two of the following decorative scenes.

Literature: P. de Nolhac, p. 149.

Collections: Anonymous sale, 28th December 1785, Lot 79 (231 livres, together with its pendant); Mrs. Corbin collection; Vincent collection; Messrs. Wildenstein collection, New York; Baron Maurice de Rothschild collection, Pregny.

36–39. SCENES OF COUNTRY LIFE: THE HARVESTER, THE WOMAN GATHERING GRAPES, THE GARDENER, THE SHEPHERDESS (SCÈNES DE LA VIE CHAMPÊTRE: LE MOISSONNEUR – LA VENDANGEUSE – LE JARDINIER – LA BERGÈRE). New York, Private Collection. *Fig.* 25–28

Canvas, curved, The Harvester, 149×85 cm.; The Woman Gathering Grapes, 149×83 cm.; The Gardener, 149×95 cm.; The Shepherdess, 149×94 cm.

Four decorative panels, which doubtless belonged to a decoration with three overdoors representing children (first Kraemer sale, 28–29th April 1913, Lot 13; second Kraemer sale, 5–6th May 1913, Lots 22–23) by another hand and of mediocre design and execution.

Exhibited: Chardin-Fragonard, 1907, No. 134; Fragonard, Wildenstein, New York, 1914, No. 22.
Literature: R. Portalis, *Scènes de la Vie Champêtre*, p. 23; A. Dayot and L. Vaillat, *l'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 136; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 46; G. Apollinaire, *Fragonard and the United States*, 1914, Chapter IV; C. Mauclair, *Un Tableau de Fragonard*, p. 13, dated by the author 1760.

Collections: Hôtel de Mortemart-Rochechouart, rue de l'Université; Kraemer sale, 5–6th May 1913, Lots 32, 33, 34, 35 (bt. by Lévy); Messrs. Wildenstein collection, New York; Judge Elbert H. Gary collection.

40. IN THE CORN (DANS LES BLÉS). Private Collection. *Fig.* 29

Canvas, 40×33 cm.

Exhibited: Chardin-Fragonard, 1907, No. 134; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 97, with the title *Nutzlose Verteidigung*, lent by Baron E. de Rothschild, Paris.
Literature: G. Grappe, *H. Fragonard, peintre de l'amour au XVIIIe siècle*, Vol. I, p. 32, thinks, without evidence, that the owner of this canvas in the XVIIIth century may have been the poet Marsollier des Vivetières, the author of '*Nina, ou la Folle par amour*'; and in Vol. II, p. 24, he reproduces the canvas with the title '*Scène champetre*'.

Collections: Marsollier collection (?); Baron Robert de Rothschild collection; Baron Elie de Rothschild collection.

41. THE COQUETTE FASCINATED (LA COQUETTE FIXÉE). Lost.

Canvas, 56×45 cm.

Engraved and *etched:* by J. Couché, completed by J. Dambrun, dedicated to the Marquis de Boisandré, governor of the Château du Raincy. This print was a pendant to *Les sabots* after Lavreince. There are some proof copies in bistre with the flesh tints in sanguine. The engraving is advertised in: *Affiches, Annonces, Avis divers*, 1785, p. 839; *La Gazette de France*, 29th March 1785, No. 85; *Journal Général de France*, 1785, p. 146; *Journal de Paris*, 1785, p. 350; *Mercure de France*, June 1785, p. 94. The engraving is mentioned by: R. Portalis, p. 324, No. 49; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 200; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de H. Fragonard* in G. Grappe, *Fragonard*, p. 63, No. 49; L. Delteil, *Manuel de l'amateur d'estampes au XVIIIe siècle*, pp. 86, 166; M. Roux, *Inventaire du Fonds Français. Graveurs du XVIIIe siècle*, p. 273, No. 46.
Catalogued: E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, p. 274. E. and J. de Goncourt wrongly compare this picture with *La Coquette et le Jouvenceau*.
Literature: V. Josz, *Fragonard*, p. 154.

Collections: A version (canvas, 55×45 cm.), probably a copy, in the J. Porgès collection, Château de Rochefort, appeared in Mme. L. Surmont's sale, 15th March 1935, Lot 3 (bt. by Gibour).

Fig. 29 Cat. No. 40

42. WOMAN PLAYING THE HURDY-GURDY, or PORTRAIT OF FANCHON THE HURDY-GURDY PLAYER (JOUEUSE DE VIELLE, OU PORTRAIT DE FANCHON LA VIELLEUSE). Lost, or, if it was not on copper, identical with No. 43.

Copper, 29×18 cm.

'She is leaning against a post, two little dogs play near a pillar in the background' (Cat. of the Vassal de Saint-Hubert sale, 1774).
Pendant to *L'Aveugle des Quinze-vingts*, by Chardin, exhibited at the Salon in 1753, No. 61 (cf.: G. Wildenstein, *Chardin*, No. 297).

Sketched by G. de Saint-Aubin for the catalogue of the Vassal de Saint-Hubert sale, 1774.
Catalogued: R. Portalis, p. 281.
Literature: Ch. Blanc, *Trésor de la Curiosité*, Vol. I, p. 238; P. de Nolhac, p. 149; L. de Fourcaud, *Honoré Fragonard*, in the *Revue de L'Art*, 1907, p. 288.

Françoise Chemin, called Fanchon, born in Paris in 1737 of parents from Savoy, was the most famous of the XVIIIth Century hurdy-gurdy players and a figure typical of Parisian folk art.

Collections: Vassal de Saint-Hubert sale, 12th January 1774, Lot 106 (1,700 livres, together with its pendant by Chardin, bt. by Barrois); anonymous sale, 30th May 1799, Lot 36: *un petit tableau fort gracieux, représentant une jeune fille en marmotte et jouant de la vielle. Il a été fait pour servir de pendant à celui de Chardin, No. 28; il est sur cuivre.*

43. GIRL WITH A MARMOT (JEUNE FILLE À LA MARMOTTE). Cambridge (Mass.), Fogg Art Museum. *Fig.* 30

Panel transferred to canvas, 28×22 cm.

(This picture has been enlarged in width; it measured 28×15 cm. at the Duclos-Dufresnoy sale, and 30×20 cm. in 1794.)
Pendant to *L'Aveugle des Quinze-vingt*, by Chardin (cf.: G. Wildenstein, *Chardin*, No. 298).

Exhibited: Fragonard, Wildenstein, 1914, No. 11.
Catalogued: R. Portalis, p. 280.

Fig. 30 Cat. No. 43

Literature: P. de Nolhac, p. 131; J. Guiffrey, *The Fragonard of the J. W. Simpson Collection*, in *Art in America*, December 1913, pp. 32, 33; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Lévis-Mirepoix collection; handed to the Commission du Museum by Paillet, 7th December 1794; Duclos-Dufresnoy sale, 18th–21st August 1795, Lot 30 (6,800 livres, together with its pendant by Chardin); Messrs. Wildenstein collection, New York; J. W. Simpson collection New York; Grenville L. Winthrop collection, gift to the Fogg Art Museum.

44. PASTORAL SCENE COMPOSED OF THREE FIGURES IN A GARDEN (PASTORALE COMPOSÉE DE TROIS FIGURES DANS UN JARDIN). Lost.

Canvas, 64×74 cm.

Collections: Blondel d'Azincourt sale, 18th April 1770, Lot 37.

45. BLIND-MAN'S-BUFF (COLIN MAILLARD). Lost.

Canvas, 210×93 cm.
Pendant to *The Swing*, No. 46.

Engraved: The two pendants were engraved by Jacques Firmin Beauvarlet in 1760, with the legend: Boucher pinx.; in a second state the name of Fragonard was substituted for that of Boucher (cf. M. Roux, *Inventaire du Fonds Français, Graveurs du XVIIIe Siècle*, Vol. II, p. 218).
Catalogued: R. Portalis, p. 273.
Literature: P. de Nolhac, p. 150, wrongly mentions this picture in the de Sinety collection; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 52; C. Mauclair, *Un Tableau de Fragonard*, p. 12, where this picture and its pendant are wrongly said to have been in the collections of the Comte de Sinety and of Baron A. de Rothschild, Vienna.

Collections: Saint-J[ulien] sale, 21st June 1784, Lot 75 (500 livres, together with its pendant, bt. by Lebrun). Baron de Saint-Julien was the collector who in 1766 commissioned from Fragonard *The Charms of the Swing*.

46. THE SWING or THE SEE-SAW (LA BALANÇOIRE). Lost.

Canvas, 210×93 cm.
Pendant to *Blind-Man's-Buff*, No. 45.

Engraved: by Jacques-Firmin Beauvarlet, 1760 (information given in the Saint-Julien sale catalogue). See the pendant, No. 45.
Catalogued: R. Portalis, p. 271.
Literature: P. de Nolhac, p. 150, wrongly mentions this picture in the de Sinety collection.

Collections: Saint-J[ulien] sale, 21st June 1784, Lot 75 (500 livres, together with its pendant, bt. by Lebrun).

47. BLIND-MAN'S-BUFF (LE COLIN MAILLARD). Toledo, Ohio, Toledo Art Museum. *Fig.* 31

Canvas, 114×90 cm.
Pendant to *The See-Saw*, No. 48.

Catalogued: E. and J. de Goncourt, Vol. III, p. 331, refer to it and its pendant as two pastiches after Boucher, made from the first state of the Beauvarlet engraving.
Literature: R. Portalis, pp. 15, 62; P. de Nolhac, p. 150; V. Josz, *Fragonard*, pp. 21, 35; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 16, 288; A. Dayot, *L'Art et les Moeurs en France*, p. 92; L. Réau, *Les Colin Maillard de Fragonard*, in *Gazette des Beaux-Arts*, 1927, Vol. I, pp. 148–149; *The Age of Versailles for Ohio*, in *Art News*, November 1955, p. 31; H. Comstock, *The Connoisseur in America, the French Collection, Toledo*, in *The Connoisseur*, May 1956, p. 294; P. Grigaut, *Baroque and Rococo France in Toledo*, in *Art Quarterly*, Spring 1956, p. 54.

This has been identified by certain authors as the 'Blind-Man's-Buff' of the Saint-Julien sale (1784); however, the measurements of the latter suggest that they are different pictures.

Collections: M[orel] and others sale, 3rd May 1786, Lot 177 (852 livres, together with its pendant, bt. by Joubert); Comte de Sinety collection; Baron A. de Rothschild collection, Vienna; Baron Maurice de Rothschild collection, Château de Pregny.

Fig. 31 Cat. No. 47

Fig. 32 Cat. No. 48

48. THE SEE-SAW (LA BASCULE). Lugano, Switzerland. Baron Thyssen. *Fig.* 32

Canvas, 114×90 cm.
Pendant to *Blind-Man's-Buff*, No. 47.

Catalogued: E. and J. de Goncourt, Vol. III, p. 331, refer to two pastiches of Boucher. See the pendant.
Literature: R. Portalis, pp. 15, 62; P. de Nolhac, p. 150; V. Josz, *Fragonard*, pp. 21, 35; L. Fourcaud, *Honoré Fragonard*, in the *Revue de l'Art*, Vol. XXI, 1907, pp. 16. 288; *Sammlung Schloss Rohoncz, Katalog . . .* by R. J. Heinemann, 1958, No. 139a (there confused with the picture from the St.-Julien collection, our No. 45).

Collections: M[orel] and others sale, 3rd May 1786, Lot 177 (852 livres, bt. Joubert, with its pendant); Comte de Sinety collection; Baron A. de Rothschild collection, Vienna; Baron Maurice de Rothschild collection, Château de Pregny.

Fig. 33 Cat. No. 49

49. JUPITER AND CALLISTO (JUPITER ET CALLISTO). Sketch for No. 50. Private Collection. *Fig.* 33

Canvas, 46×55 cm.

Literature: P. de Nolhac, pp. 10 and 162; G. Wildenstein, *Deux Tableaux de Fragonard au Musée d'Angers*, in *Beaux-Arts*, May 1923, p. 120.

Collections: May have been in Dulac Sale, 30th November 1778, Lot 282 (37 livres 19 sols, with smaller dimensions 0,33×0,40); Pasquier sale, 1st March 1781, Lot 90 (36 livres 10 sols); anonymous sale, 15th December 1873, Lot 9; F. Halphen collection.

50. JUPITER, DISGUISED AS DIANA, TRIES TO SEDUCE CALLISTO (JUPITER, DÉGUISÉ EN DIANE, S'EFFORCE DE SÉDUIRE CALLISTO). Over-door. Angers, Musée des Beaux-Arts. *Fig.* 35

Canvas, 78×178 cm.
Pendant to *Cephalus and Procris*, No. 51.

Literature: E. Soullié and A. Masson, *Catalogue de l'oeuvre de Boucher*

Fig. 34 Cat. No. 52

Fig. 35 Cat. No. 50

(under the name of Boucher), No. 181, p. 13; G. Wildenstein, *Deux Tableaux de Fragonard au Musée d'Angers*, in *Beaux-Arts*, May 1923, pp. 120–122; H. de Morant, *Musée d'Angers, Guide des peintures*, Angers, 1953, pp. 9 and 10.

Collections: Mme. Gentil de Chavagnac sale, 20th June 1854, Lot 50 (under the name of Boucher with its pendant); bequeathed by Duboys in 1882 to the Angers Museum.

51. CEPHALUS AND PROCRIS (CÉPHALE ET PROCRIS). Over-door. Angers, Musée des Beaux-Arts. *Fig.* 36

Canvas, 78×178 cm.
Pendant to: *Jupiter and Callisto*, No. 50.

Literature: E. Soullié and A. Masson, *Catalogue de l'oeuvre de Boucher* (under the name of Boucher), No. 104, p. 9; G. Wildenstein, *Deux Tableaux de Fragonard au Musée d'Angers* in *Beaux-Arts*, May 1923, pp. 120–122; H. de Morant, *Musée d'Angers, guide des peintures*, Angers 1953, pp. 9 and 10.

Collections: Mme. Gentil de Chavagnac sale, 20th June 1854, Lot 51 (under the name of Boucher with its pendant); bequeathed by Duboys in 1882 to the Angers Museum.

51. bis and ter. VENUS BINDING CUPID'S WINGS; MUSIC (VÉNUS LIANT LES AILES DE L'AMOUR; LA MUSIQUE). Overdoors. Private Collection. *Figs.* 35 bis, 36 bis

Canvas, each 78×132 cm. Pendants.

Collection: Mme M. Ephrussi.

Fig. 35 bis Cat. No. 51 bis

Fig. 36 Cat. No. 51

52. VENUS BINDING CUPID'S WINGS (VÉNUS LIANT LES AILES DE L'AMOUR). London, Major Hugh Rose. *Fig.* 34

Canvas, 20×30 cm.

In the Trouard sale this picture was called *Vénus et l'Amour*, also known under the title 'Vénus coupant les ailes de l'Amour' or 'l'Amitié coupant les ailes de l'Amour'.

Exhibited: Fragonard, New York 1914, No. 1; European Masters of the XVIIIth century, Royal Academy, London, 1954–55, No. 194.
Catalogued: E. and J. de Goncourt, Vol. III, p. 324.

Literature: R. Portalis, p. 198, identifies the subject as Psyche trying to cut the wings of the sleeping Cupid; but he does not adduce enough evidence to establish that the quotation applies to this canvas, which he has not catalogued; P. de Nolhac, p. 161; J. Guiffrey, *The Fragonards of the J. W. Simpson Collection* in *Art in America*, December 1913, pp. 41 et seq.

Collections: Trouard sale, 22nd February 1779, Lot 84; may have been in Duvaux sale, 7th July 1852, Lot 26: 'Cupid embracing Venus, two doves are near her'; G. Joliet collection, Dijon; Messrs. Wildenstein collection; J. W. Simpson collection, New York.

Fig. 36 bis Cat. No. 51 ter

Fig. 37 Cat. No. 53

53–56. THE SEASONS (LES SAISONS). Over-doors for the Hôtel Matignon. A set of four. Paris, Hôtel Matignon, and Los Angeles, California, Los Angeles County Museum. *Figs.* 37–40

Canvas, 80×164 cm.

Literature: G. Wildenstein, *Quatre Fragonard inédits, les Dessus de porte de l'Hôtel de Matignon*, in the *Gazette des Beaux-Arts*, 1935, Vol. I, pp. 271–274; *A Catalogue of Italian, French and Spanish Paintings, XIVth–XVIIIth Century*, Los Angeles, County Museum, 1954, No. 69.

Decorations for the big first-floor salon of the Hôtel Matignon, 57 Rue de Varenne, which belonged to the Duc de Valentinois, Prince of Monaco (cf. Thierry, *Le Voyageur à Paris*, 1788, Vol. II, p. 567). The Ferrari (dukes of Galliera) were its next owners until it became the Austro-Hungarian Embassy, then the Présidence du Conseil (France).
In the salon only three over-doors are in place: Spring, Summer, Autumn. Soon after it was built, the interior of the Hôtel was altered and there was no place for the fourth, which was put in store. However, among the Ferrari heirlooms there was an oblong picture of the same

Fig. 38 Cat. No. 54

Fig. 39 Cat. No. 55

size, which in fact represents the fourth season, Winter. These must date from Fragonard's youth, when he was still influenced by Boucher, no doubt between 1751 and 1761. The relationship with *The Swing* and *Blind-Man's-Buff* is clear.

Unfortunately the Monaco archives contain few documents before 1751, the date of the Duc de Valentinois' death, and they do not go further than 1765. M. Labande thinks that perhaps these paintings were commissioned by Honoré V, but the accounts which have so far come to light contain no mention of them.

SPRING, SUMMER, AUTUMN.
Collections: Duc de Valentinois, Prince of Monaco; Duchesse de Galliera collection; Austro-Hungarian Embassy, Paris; Présidence du Conseil, Paris.

WINTER.
Collections: Duc de Valentinois, Prince of Monaco; Duchesse de Galliera collection; Ferrari de la Renotière sale, 7th June 1922, Lot 8; Messrs. Wildenstein, New York; W. R. Hearst collection, California; given by Hearst Magazines Inc. to the Los Angeles County Museum.

Fig. 40 Cat. No. 56

Fig. 41 Cat. No. 57

Fig. 42 Cat. No. 59

57–60. THE ARTS: PAINTING, SCULPTURE, POETRY, MUSIC (LES ARTS). Four decorations for the Hôtel Bergeret. New York, Private collection. *Plates* 4, 5, *Figs.* 41, 42

Canvas, 82×102 cm.

Catalogued: R. Portalis, p. 271.
Literature: R. Portalis, *Les Peintures Décoratives de Fragonard à Grasse*, in *Gazette des Beaux-Arts*, 1885, Vol. II, p. 483; R. Portalis, p. 82, dated 1766 to 1767 by the author, and p. 260; P. de Nolhac, p. 160; F. Naquet, p. 35; A. Dayot and L. Vaillat, *Chardin-Fragonard*, special number of *L'Art et Les Artistes*, June 1907, p. 156; V. Josz, *Fragonard*, p. 230; A. Dayot, *La peinture Française au XVIIIe siècle*, p. 220.

The over-doors were intended to complete the decoration of the Hôtel Bergeret, Rue du Temple. The Abbé de Saint-Non bought back these canvases after the death of the financier.

Collections: Bergeret collection (at his death in 1785 these decorations were in the furniture depository); Bergeret sale, 24th April 1786, Lot 105 (355 livres 1 sol, bt. by the Abbé de Saint-Non, 62×130 cm.); Abbé de Saint-Non collection; Baron J. de Rothschild collection, Château des Fontaines; Mr. Georges Wildenstein collection.

61. FOUR CUPIDS GROUPED TOGETHER ON CLOUDS, PLAYING AND CARESSING ONE ANOTHER (QUATRE AMOURS GROUPÉS ENSEMBLE SUR DES NUEÉS, QUI JOUENT ET SE FONT DES CARESSES). Lost.

Canvas, 58×48 cm.

Exhibited: Salon de la Correspondance des Lettres et des Arts, January 1786, No. 25 (belonging to M. Rémy, a painter).
Catalogued: E. and J. de Goncourt, Vol. III, p. 318.
Literature: Nouvelles de la République des Lettres et des Arts, 1786, Vol. IV, p. 45; E. Bellier de la Chavignerie, *Les Artistes Français du XVIIIe siècle oubliés* in *Revue Universelle des Arts*, Vol. XX, 1864–65, p. 254; P. de Nolhac, p. 158; G. Wildenstein, *Mélanges*, Vol. II, p. 20.

'In this work the artist shows himself to be the rival of Solimena. This picture is the most precious because engraving, which – much to the delight of collectors – has multiplied this artist's spirited compositions, can render neither the colour nor the warmth of tone which characterise them' (*Nouvelles de la République . . .*).
The last of Fragonard's works to appear in the Salon de la Correspondance.

Collections: du Barry sale, 11th March 1776, Lot 78 bis; Vassal de Saint-Hubert sale, 24th April 1783, Lot 65 (100 livres bt. by Rémy); collection of M. Rémy, the painter; M. du C[harteaux] and S[avalet] sale, 2nd May 1791, Lot 160.

62. CUPID SLEEPING (L'AMOUR ENDORMI). Sketch. Lost.
Canvas, 90×70 cm.

Collections: Dubois sale, 15th December 1788, No. 81.

63. LOVE TRIUMPHANT, STANDING ON A PEDESTAL, IN AN ARBOUR (AMOUR TRIOMPHANT, DEBOUT SUR UN SOCLE, DANS UNE TONNELLE). Decoration for the de Demarteau Salon. M. Pierre Groult. *Fig.* 43

Canvas, 137×72 cm.

Fig. 43 Cat. No. 63

Fig. 44 Cat. No. 64

Fig. 45 Cat. No. 65

Catalogued: E. and J. de Goncourt, Vol. I, p. 220, who attribute the decoration of the de Demarteau salon to Boucher alone.
Literature: P. de Nolhac, p. 158; L. Soullié and H. Masson, *Catalogue Raisonné de l'oeuvre peint et dessiné de F. Boucher*, p. 135, No. 2459.

This painted panel was part of the decoration of the de Demarteau salon, which consisted of fifteen panels of different sizes. Four were doors, seven were panels representing birds and animals in landscapes, and four were over-doors. Only the *Love Triumphant* is by Fragonard, the others are by Boucher or his pupils. Gilles Demarteau, who engraved Boucher's works, lived in the Rue de la Pelleterie, in the Cité, and died there on 31st July 1776. The decoration of this salon was done for Demarteau by Boucher (who died in 1770), by way of thanks, and partly by Fragonard; it was transferred by his nephew and sole heir, Gilles-Antoine Demarteau, himself an engraver, to his house in the Cloître St. Benoit, rue de Cluny (1777).

Collections: Gilles Demarteau collection; Gilles Antoine Demarteau collection; anonymous sale [Dubosc collection, according to a letter of 21st February 1890 from Me. Sarrus to Goncourt]; anonymous sale, 21st March 1890, Lot 4 (four pictures, of which three were by Boucher); Camille Groult collection; M. Jean Groult.

64–65. CUPIDS SLEEPING, CUPIDS AT PLAY (AMOURS ENDORMIS, AMOURS JOUEURS). Over-doors. A pair. London, Wallace Collection.
Canvas, 94×141 cm. *Figs.* 44–45

Exhibited: Alsaciens-Lorrains, Palais de la Présidence du Corps Législatif, 1874, No. 812 of the supplement to the catalogue (Sir Richard Wallace Collection).
Catalogued: R. Portalis, p. 270.
Literature: R. Portalis, p. 106; Wallace Collection Catalogue, Pictures and Drawings, 1928, p. 36 (under the name of Boucher).

These two over-doors are described in the catalogue of the Wallace Collection, 1928, under the name of Boucher, No. 483: 'Cupids playing' and No. 488: 'Cupids sleeping'. An additional note mentions that up till then the canvases had been attributed to Fragonard. In the Wallace Collection Inventory, p. 21, l. 26, they were entered under the name of Boucher, but Sir Claude Philipps saw in them such marked differences from the style of Boucher that he gave them to Fragonard. However, Mr. MacColl considers that they are so near to the manner of Boucher that this attribution should be taken with reserve.
The provenance of the canvases is given as: Palais Bourbon, Paris.

66. TWO CUPIDS MAKING MUSIC (DEUX AMOURS MUSICIENS). Sketch for: *Two Cupids, or Spring*. Private Collection. *Fig.* 46

Canvas, 16×22 cm.

Collections: Messrs. Wildenstein collection; Mrs. Fahnestock collection, New York; Mrs. Byron Foy collection.

67. TWO CUPIDS, ONE HOLDING A MUSIC BOOK, or SPRING (DEUX AMOURS DONT L'UN TIENT UN CAHIER DE MUSIQUE, OU LE PRINTEMPS). New York, Messrs. Wildenstein. *Fig.* 47

Oval canvas, 76×87 cm.
(Originally 68×116 cm. Made into an oval by Frank Sabin in 1927.)

Exhibited: Masterpieces, Festival of Britain, Wildenstein, London, 1951, No. 8; de Watteau à Prud'hon, Wildenstein, 1956, No. 42.

Fig. 46 Cat. No. 66

Fig. 47 Cat. No. 67

Fig. 48 Cat. No. 68

Literature: P. de Nolhac, p. 157; *French XVIIIth Century Paintings*, Wildenstein, p. 13.

Collections: Daupias sale, 16–17th May 1892, Lot 12; Mrs. Burns collection, London; sale of the Hon. Mrs. Yorke and Viscountess Harcourt, at Christie's, London, 6th May 1927 (bt. by Sabin).

68. FAIR-HAIRED CHILD WITH FLOWERS (ENFANT BLOND AUX FLEURS). Paris, Musée du Louvre. *Fig.* 48

Panel, 19×14 cm.

Literature: G. Brière, *Musée du Louvre, Catalogue des Peintures, Ecole Française*, No. 3081.

On the reverse is a fragment of rocaille decoration on a dark brown background.

Collections: Frédéric Villot sale, 25th January 1864, Lot 14; Baron Schlichting collection; Schlichting bequest to the Louvre, March 1915.

Fig. 49 Cat. No. 70

69. A CHILD (ENFANT). Sketch for a ceiling. Lost.
Oval canvas, measurements unknown.
Collections: Anonymous sale, 30th January 1782, Lot 79 (18 livres).

70. ALLEGORY (ALLÉGORIE). Sketch for a ceiling. Detroit (Mich.), Detroit Institute of Arts. *Fig.* 49

Canvas, 30×25 cm.

Exhibited: Fragonard, Wildenstein, New York, 1926, No. 15.

Collections: M. Fahnestock Collection, New York; given by Messrs. Wildenstein in 1930 to the Detroit Institute of Arts.

71. CEILING, ARCHITECTURAL ORNAMENTS WITH CHILDREN HOLDING GARLANDS OF FLOWERS (PLAFOND, ORNEMENTS D'ARCHITECTURE, AVEC DES ENFANTS TENANT DES GUIRLANDES DE FLEURS). Lost.

Canvas, 65×66 cm.

Collections: Jombert sale, 15th April 1776, Lot 42 (47 livres 19 sols).

72. DAY: CUPIDS AND DOVES (LE JOUR: AMOURS ET COLOMBES). Rome, Private Collection. *Fig.* 50

Canvas, 80×148 cm.
Pendant to *Night*, No. 73.

Fig. 50 Cat. No. 72

Fig. 51 Cat. No. 73

Fig. 52 Cat. No. 76

Exhibited: Französische Malerei von Poussin bis Ingres, Kunsthalle, Hamburg, and Alte Pinakothek, Munich, 1952–53, No. 21; Figures nues de l'Ecole Française, Charpentier, 1953, No. 84.
Literature: Notable Works of Art now on the Market, in *The Burlington Magazine*, December 1953, pl. XX.

Wrongly thought to have been part of the decoration at Louveciennes. Wrongly said to be 'Cupid setting fire to the Universe'.

73. NIGHT: SLEEPING CUPIDS (LA NUIT: AMOURS ENDORMIS). Rome, Private Collection. *Fig.* 51

Canvas, 80×150 cm.
Pendant to *Day*, No. 72.

Exhibited: Figures nues de l'Ecole Française, Charpentier, 1953, No. 85.
Literature: Notable Works of Art now on the Market, in *The Burlington Magazine*, December 1953, pl. XX.

On the back of the frame, states the *Burlington Magazine*, one can read: 'Envoyé le châssis à M. Fragonard, au Louvre'.
Wrongly thought to have been part of the decoration at Louveciennes.

74–77. FOUR ALLEGORICAL SUBJECTS, REPRESENTED BY CHILDREN: DAY, NIGHT, DAWN, DUSK (QUATRE SUJETS ALLÉGORIQUES REPRÉSENTÉS PAR DES ENFANTS: LE JOUR, LA NUIT, L'AURORE, LE CRÉPUSCULE). A set of four. New York, Private Collection.
Canvas, 100×80 cm. *Plates* 6, 7, *Figs.* 52, 53

Exhibited: Fragonard, 1921, Nos. 7 and 8. (*Day* and *Night*, P. de Courtivron collection.)
Catalogued: R. Portalis, p. 289.
Literature: R. Portalis, p. 260; V. Josz, *Fragonard*, p. 230; G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, 1921, Vol. II, p. 357.

According to the Bergeret sale catalogue (1786), 'these compositions show the grace and facility common to the works of this artist.'

Collections: Bergeret sale, 24th April 1786, Lot 106 (119 livres 19 sols, the four, bt. by Abbé Saint-Non); Abbé de Saint-Non collection; R[othschild] collection London (*Day* and *Night*); Charles Davis collection (*Day* and *Night*); Messrs. Wildenstein collection; H. E. M. de Bestegui collection (*Day* and *Night*); de Courtivron collection (*Day* and *Night*).

Fig. 53 Cat. No. 77

78. GROUPS OF CHILDREN IN THE SKY (GROUPES D'ENFANTS DANS LE CIEL). Perhaps for a ceiling. Switzerland, Mr. André Pereire. *Fig.* 54
Oval canvas, 65×56 cm.

Fig. 54 Cat. No. 78

Fig. 55 Cat. No. 79

Fig. 56 Cat. No. 80

Exhibited: Salon of 1767, No. 137; Fragonard, 1921, No. 29 (Henri Pereire Collection); Three French Reigns, Sir Philip Sassoon's Residence, London 1933, No. 14 (Henri Pereire Collection); de Watteau à Cézanne, Musée d'Art et d'Histoire, Geneva, 1951, No. 23; Fragonard, Bern, 1954, No. 19.
Catalogued: E. and J. de Goncourt, Vol. III, p. 317; R. Portalis, pp. 270, 276, 278.
Literature: D. Diderot, *Salon de 1767*, Vol. II, p. 296; *Observations sur les peintures . . . exposées au Salon de 1767*, in *Mercure de France*, 25 August 1767; *Avant-Coureur*, 1767 (Collection Deloynes, t. 49, 1301); *Journal Encyclopédique*, 1767 (Collection Deloynes, t. 49, 1300); *Année Littéraire*, 1767 (Collection Deloynes, t.49,1297); E. and J. de Goncourt, Vol. III, p. 263; R. Portalis, pp. 54–81; P. de Nolhac, pp. 54, 158; Ch. Blanc, *Histoire des Peintures*, Vol. II, p. 7; F. Naquet, *Fragonard*, pp. 24, 35; C. Mauclair, *Fragonard*, p. 16; V. Josz, *Préface du Catalogue de l'Exposition de l'Art français au XVIIIe siècle*, Brussels, 1904, p. 57; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, XXI, 1907, p. 288; A. Dayot, *Fragonard*, in the special issue of *L'Art et les Artistes*, July 1907, p. 156; G. Grappe, *H. Fragonard*, Vol. I, p. 77; A. Dayot, *La Peinture française au XVIIIe siècle*, pp. 214, 220; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 360; P. de Nolhac, *Fragonard*, 1931, p. 105; G. Wildenstein, *Mélanges*, Vol. II, p. 13.

Fig. 57 Cat. No. 81

This picture was painted for M. Bergeret de Grancourt and formed part of his collection. It was exhibited in the Salon of 1767, and coming after the *Sacrifice of Callirrhoe*, it was found disappointing; Diderot gave it a scathing review and likened it to 'a fine, mushy omelet, yellow and well burnt'.
The two groups of children engraved by Saint-Non in his *Griffonis* were perhaps studies for this picture.
Collections: Bergeret; [du Barry?] sale, 11th March 1776, Lot 75; [Baché, Brilland, de Cossé, Quené] sale, 22nd April 1776, Lot 94; [Masso et Benoît?] sale, 10th April 1786, Lot 42 (999 livres 19 sols); Beurnonville sale, 9–16th May 1881, Lot 58 (bt. by Pereire); Henri Pereire collection; Mme. H. Pereire collection (1933); given by M. Pereire to the Louvre in February 1949 (with life interest).

79–80. MORNING, or WAR; EVENING, or PEACE (LE MATIN ou LA GUERRE; LE SOIR ou LA PAIX). A pair representing children's games; sketches for a ceiling. Paris, Mr. Philippe Aubertin. *Figs.* 55–56

Canvas, 38×46 cm.

Sketched: by Gabriel de Saint-Aubin in the margin of the Natoire sale catalogue, 1778 (Bibliothèque Nationale, département des Estampes).
Exhibited: Fragonard, 1921, Nos. 87–88 (H. Pereire collection); Esquisses, maquettes, Projets et Ebauches de l'Ecole Française du XVIIIe siècle, Cailleux, 1934, No. 38 (Mme. C. collection); L'Art Français au XVIIIe Siècle, Palace of Charlottenborg, Copenhagen, 1935, Nos. 72–73 (P. Cailleux collection); European Masters of the XVIIIth Century, Royal Academy, London 1954–55. No. 428 (*Peace*) and No. 433 (*War*); Oeuvres de Fragonard, Grasse, Musée des Beaux-Arts, 1957, No. 7 (*War*) and No. 8 (*Peace*).
Catalogued: R. Portalis, p. 281.
Literature: P. de Nolhac, p. 157; the *Catalogue de l'Exposition Esquisses . . . de l'Ecole Française* 1954 says: 'A label nailed to the back of the frame reads: "No. 2231, pictures representing children's games by M. Fragonard. Valued by Lebrun the younger in 1789." '
Collections: Natoire sale, 14th December 1778, Lot 55 (200 livres, bt. by Langlier); may have been in the anonymous sale, 23rd March 1784, Lot 52: *deux toiles représentant des Jeux d'enfants*; Langlier sale, 24th April 1786, Lot 135; Marquis de Montesquiou sale, 9th December 1788, Lot 260 (50 livres); may have been in an anonymous sale, 28th January 1858, Lot 45 (without measurements); Henri Pereire collection, Paris.

81. VICTORIOUS CUPIDS (AMOURS VAINQUEURS). Paris, Private Collection. *Fig.* 57

Painted oval on square canvas, 18×22 cm.

Catalogued: R. Portalis, p. 270.
Collections: Walferdin sale, 12–16th April 1880, Lot 52 (bt. by Paillard); Paillard collection; anonymous sale (with mention of the Walferdin provenance), 9th April 1892, Lot 17; Sigismond Bardac collection.

Fig. 58 Cat. No. 82

82. DIANA AND CUPIDS SPRINKLING FLOWERS ON THE WORLD AND SETTING IT ABLAZE, or NIGHT (DIANE ET LES AMOURS RÉPANDANT DES FLEURS SUR LE MONDE ET L'EMBRASANT, DIT LA NUIT). Musée de l'Ile de France, Cap Ferrat (Fondation Madame Maurice Ephrussi). *Fig.* 58

Canvas, 91×130 cm.

Wrongly offered at the 1924 sale as one of the over-doors from Louveciennes.

Collections: Mme. Maurice Ephrussi; Mme. X. . . . [Ephrussi] sale, 26th June 1924, Lot 72 (bought in).

Fig. 59 Cat. No. 83

83. DAWN (L'AURORE). Sketch for a ceiling. Private Collection.
Canvas, 52×61 cm. *Fig.* 59

Collections: Le Dart sale, 1912, Lot 108; Messrs. Wildenstein collection; Pellerano collection, Buenos Aires.

84. THE TRIUMPH OF VENUS, or THE TOILET OF VENUS (LE TRIOMPHE DE VÉNUS, OU LA TOILETTE DE VÉNUS). Sketch for a round ceiling. Besançon, Musée des Beaux-Arts. *Fig.* 60

Round panel, diameter 75 cm.

Exhibited: Chardin-Fragonard, 1907, No. 156; Fragonard, 1921, No. 47; J. H. Fragonard, Peintures et Dessins, Musée des Beaux-Arts, Besançon, 1956, No. 20; Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 6.
Catalogued: E. and J. de Goncourt, Vol. III, p. 325; R. Portalis, p. 290.
Literature: Catalogue ms de la Collection Paris, 1806; Catalogue du Musée de Besançon, 1844, No. 72; L. Gonse, *Musées de France*, p. 69; Lady Dilke, *French Painters of the XVIIIth Century*, p. 65; H. Bouchot, *Fragonard et l'architecte Paris*, in the *Revue de l'Art*, 1906, p. 210; J. T. Foster, *French Art from Watteau to Prud'hon*, p. 45; J. L. Vaudoyer, *La Collection de M. Pierre Decourcelle*, in *Les Arts*, March 1911, p. 14; Catalogues du Musée de Besançon, 1919 p. 100; G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance l'Art Français*, July 1921, p. 36; Catalogues du Musée de Besançon, 1929, No. 58; 1949, No. 154; L. Guerry-Brion, *Fragonard*, n.p.
Collections: Collection of the architect Paris, left by him to the Musée de Besançon, No. 231 of the 1886 catalogue.

85. THE DREAM OF PLUTARCH (LE SONGE DE PLUTARQUE). Rouen, Museum. *Fig.* 62

Canvas, 22×31 cm.

Exhibited: Fragonard, Berne, 1954, No. 1.
Catalogued: E. and J. de Goncourt, Vol. III, p. 327; R. Portalis, p. 289.
Literature: Ch. Blanc, *Histoire des Peintres, Ecole Française*, Vol. II, p. 16; L. de Fourcaud, *Honoré Fragonard*, in the *Revue de l'Art*, 1907, p. 226; *Catalogue du Musée des Beaux-Arts de Rouen*, 1911, No. 551.

Fig. 60 Cat. No. 84

Fig. 61 Cat. No. 86

Collections: J. B. Marc-Antoine Descamps, painter (1742–1836), Keeper of the Rouen Museum.

86. JUPITER AND IO (JUPITER ET IO). Angers, Musée des Beaux-Arts. *Fig.* 61

Canvas, 24×30 cm.

Exhibited: European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 195.

Fig. 62 Cat. No. 85

Literature: H. Jouin, *Musée d'Angers, Peintures, Sculptures, etc.*, 1881, p. 86, No. 275 (attributed to Boucher); M. Valotaire, *Le Musée d'Angers*, 1928 (attributed to Boucher); H. de Morant, *Musée d'Angers, guide des peintures*, 1953, p. 10.

Collections: J. Robin; bequeathed by him in 1864 to the Musée d'Angers.

Fig. 63 Cat. No. 87

87. S. JOHN THE BAPTIST (ST. JEAN BAPTISTE). Sketch. Buenos Aires, Miss Mercedes Saavedra Zelaya. *Fig.* 63

Canvas, 32×24 cm.

Exhibited: Primera Exposicion de Maestros de Pintura Antigua, Wildenstein, Buenos Aires, 1942, No. 11; Obras Maestros de la Pintura Francesa del Siglo XVIII, Wildenstein, Buenos Aires, 1945, No. 10.

Collections: Maubert, Grasse; M. Malvilan collection, Grasse; Messrs. de Blic collection, Grasse; Messrs. Wildenstein collection, New York.

88. JEROBOAM SACRIFICING TO THE IDOLS (JÉROBOAM SACRIFIANT AUX IDOLES). (1752.) Paris, Ecole des Beaux-Arts. *Plates* 8–10

Canvas, 115×145 cm.

Exhibited: Fragonard, 1921, No. 9.

Literature: Mercure de France, October 1753, p. 165; A. de Montaiglon, *Procès-verbaux de l'Académie Royale de Peinture*, Vol. VI, p. 363; *Les Peintres dédaignés, Fragonard*, in *Revue Universelle des Arts*, XX, 1865, p. 253; E. Müntz, *Le Musée de l'Ecole des Beaux-Arts*, in *Gazette des Beaux-Arts*, March 1891, p. 184; E. and J. de Goncourt, Vol. III, p. 249; R. Portalis, p. 14; F. Naquet, *Fragonard*, p. 13; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 52; C. Mauclair, *Fragonard*, p. 6; P. de Nolhac, p. 11; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 42; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 130; A. Dayot, *Chardin-Fragonard*, in a special number of *L'Art et les Artistes*, June–July, 1907, p. 144; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, 1907, pp. 96, 287; A. Dayot, *La Peinture Française au XVIIIe siècle*, p. 211; G. Kahn, *Fragonard*, in *l'Art et le Beau*, 1907–09, No. 3, p. 13; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July, 1921, p. 357; L. Réau, *Histoire de la Peinture Française au XVIIIe siècle*, Vol. II, p. 24; G. Kahn, *La Peinture Galante au XVIIIe siècle*, p. 27; C. Mauclair, *Un Tableau de Fragonard*, p. 8; P. de Nolhac, *Fragonard*, 1931, p. 27; H. Algoud, *Fragonard*, p. 4; L. Guimbaud, *Fragonard*, p. 50; J. Villain, *Fragonard*, p. 1; L. Guerry-Brion, *Fragonard*, n.p.; H. Hell, *Fragonard, Premier des Impressionnistes*, in *Réalités*, March 1956, p. 70.

On 26th April 1752, Fragonard gained the first prize in the Prix de Rome competition with this canvas.

II

IN THE STUDIO OF CARLE VAN LOO · AT THE ÉCOLE DES ÉLÈVES PROTÉGÉS · FIRST STAY IN ROME

1752 – 1761

89. PSYCHE SHOWING HER SISTERS THE PRESENTS SHE HAS RECEIVED FROM CUPID (PSYCHÉ MONTRE À SES SOEURS LES PRÉSENTS QU'ELLE A REÇUS DE L'AMOUR) (1753). Lost.

Exhibited: Ouvrages des six pensionnaires. Grands Appartements du Roi, Versailles, 1754, No. 2.
Catalogued: R. Portalis, p. 286.
Literature: Duc de Luynes, *Mémoires*, Vol. XIII, p. 209; L. Courajod, *l'Ecole Royale des Elèves protégés*, p. 34; R. Portalis, p. 18; V. Josz, *Fragonard*, p. 32; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 287; P. de Nolhac, p. 14; G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 357; G. Wildenstein, *Mélanges*, Vol. II, p. 7; G. Grappe, *la Vie et l'Oeuvre de J. H. Fragonard*, p. 37; P. de Nolhac, *Fragonard*, 1931, p. 34; H. Algoud, *Fragonard*, p. 15.

One of the first of Fragonard's pictures, painted when he was a boarder for eight months at the Ecole Royale des Elèves protégés; presented to the King on 4th March 1751 by the Director-general of Buildings, M. de Vandières, in the Grands Appartements at Versailles, together with works by Brenet, Deshays and Monot.
May have been Bouquet sale, 24th January 1797, Lot 100; *La Toilette de Psyché . . ., composition de seize figures . . ., fait dans l'école de Boucher* (canvas 195×228 cm.).

90. THE ADORATION OF THE SHEPHERDS (ADORATION DES BERGERS). New York, Messrs. Wildenstein. *Fig.* 64

Canvas, 75×92 cm.

Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 269.
Literature: E. and J. de Goncourt, Vol. III, p. 258; R. Portalis, pp. 62, 123–4, 269; P. de Nolhac, p. 165, with the measurements: 34×45 cm.; Ch. Blanc, *Histoire des Peintres*, Vol. II, p. 10; A. Nicaise, *L'Ecole Française du XVIIIe siècle*, p. 11; V. Josz, *Fragonard*, pp. 107, 167; A. Dayot, *La Peinture Française au XVIIIe siècle*, p. 216; G. Wildenstein, *l'Exposition*

Fig. 64 Cat. No. 90

Fig. 65 Cat. No. 91

Fragonard au Pavillon de Marsan, in *Renaissance de l'Art Français*, July 1921, p. 357, in connection with the copy in the Paulme collection; G. Grappe, *La Vie l'Oeuvre de J. H. Fragonard*, 1929, p. 38; H. Algoud, *Fragonard*, p. 14; L. Guimbaud, *Fragonard*, p. 50; L. Guerry-Brion, *Fragonard*, n.p.

A copy formerly in the Bruant and the Paulme collections (74×83 cm.), has been exhibited in 1921, No. 13.

Collections: De Veri sale, 12th December 1785, Lot 36 (9501 livres, bt. by Paillet – the highest price fetched by a Fragonard picture in a public sale during his lifetime); L. . . . collection, Versailles.

91. THE SAVIOUR WASHING THE FEET OF THE APOSTLES (LE SAUVEUR LAVANT LES PIEDS DE SES APÔTRES) (1754–1755). Grasse, Cathedral. *Fig.* 65

Canvas, arched at the top, 400×300 cm.

Exhibited: Elèves Protégés, Versailles, 13th April 1755.
Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 280.
Literature: Duc de Luynes, *Mémoires*, Vol. XIV, p. 33; E. and J. de Goncourt, Vol. III, p. 256; R. Portalis, p. 18; P. de Nolhac, p. 15; F. Naquet, *Fragonard*, p. 76; R. Nevill, *H. Fragonard* in *The Burlington Magazine*, 1903, Vol. III, p. 55; C. Mauclair, *Fragonard*, p. 7; G. Kahn, *Fragonard*, p. 13; G. Grappe, *H. Fragonard*, Vol. I, p. 31; G. Kahn, *Le Peinture Galante au XVIIIe siècle*, p. 27; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 42; A. Hallays, *Voyage en Provence*, p. 252; L. de Fourcaud, *H. Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, pp. 15, 287; L. Courajod, *l'Ecole royale . . .*, pp. 36–7; G. Wildenstein, *l'Exposition Fragonard au Pavilon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 357; G. Wildenstein, *Mélanges*, Vol. II, p. 7; H. Algoud, *Fragonard*, p. 4; J. Villain, *Fragonard*, p. 3; L. Guimbaud, *Fragonard*, p. 50; L. Guerry-Brion, *Fragonard*, n.p.

This canvas was commissioned in May 1754 by the Confrérie du Saint-Sacrement de Grasse, to decorate their chapel in the Cathedral. The painter gave a receipt for 700 livres for the price of the picture on 10th May 1755 (cf. J. Ph. Latil, *Histoire Civile et Religieuse de Grasse*, 1905, Vol. I, pp. 65, 66). The canvas is now in the Cathedral of Grasse, very much damaged by a fire in 1795 and by restoration.

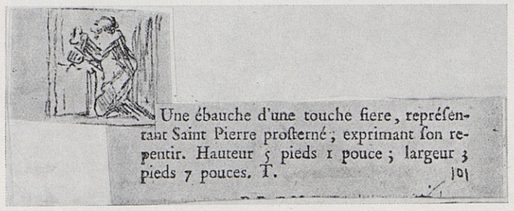


Fig. 66 Cat. No. 92

92. S. PETER PROSTRATED (ST. PIERRE PROSTERNÉ). Lost.

Canvas, 165×116 cm. Cf. *Fig.* 66

'A sketch in bold style, representing S. Peter prostrated to express his repentance' (Cat. of the [Verrier] sale, 1776).

Sketched: by G. de Saint-Aubin for the catalogue of the Verrier sale, 1776.
Literature: E. Dacier, *les Catalogues illustrés par G. de Saint-Aubin*, in *Gazette des Beaux-Arts*, 1953, Vol. I, p. 331.
Collections: [Verrier] sale, 18th November 1776, Lot 107 (101 livres).

93. S. PETER (ST. PIERRE). Lost.

Canvas, 46×38 cm.

'A masterly study, finely coloured' (Cat. of the Dulac sale, 1778).

Literature: P. de Nolhac, p. 166.

Collections: Dulac sale, 30th November 1778, Lot 219 (50 livres).

94. GAOLER OPENING THE DOOR OF A PRISON, probably DELIVERANCE OF S. PETER (GEÔLIER OUVRANT LA PORTE D'UNE PRISON, probably DELIVRANCE DE ST. PIERRE). Lost.

Canvas, 98×82 cm.

'A study full of great truth' (Cat. of the Varanchan sale, 1777).

Catalogued: E. and J. de Goncourt, Vol. III, p. 333; R. Portalis, p. 278.
Literature: P. de Nolhac, p. 153; J. Wilhelm, *In Search of Some Missing Fragonard Paintings*, in *The Art Quarterly*, Winter 1955, p. 372, wrongly gives the measurements as 97×71 cm.

Collections: Varanchan sale, 29th December 1777, Lot 13 (240 livres); Dulac sale, 30th November 1778, Lot 6 (80 livres); sale of the Abbé de Gevigney, 1st December 1779, Lot 595 (70 livres, bt. by Basan); Mme. B[asan] sale, 4th April 1791, Lot 32.

95. THE DELIVERANCE OF S. PETER (LA DÉLIVRANCE DE ST. PIERRE). Lost.

Canvas, 60×71 cm.

'S. Peter released from prison by an angel, a highly effective sketch' (Cat. of the Trouard sale, 1779).

Catalogued: E. and J. de Goncourt, Vol. III, p. 323.
Literature: P. de Nolhac, p. 166.

Collections: Trouard sale, 22nd February 1779, Lot 82 (151 livres).

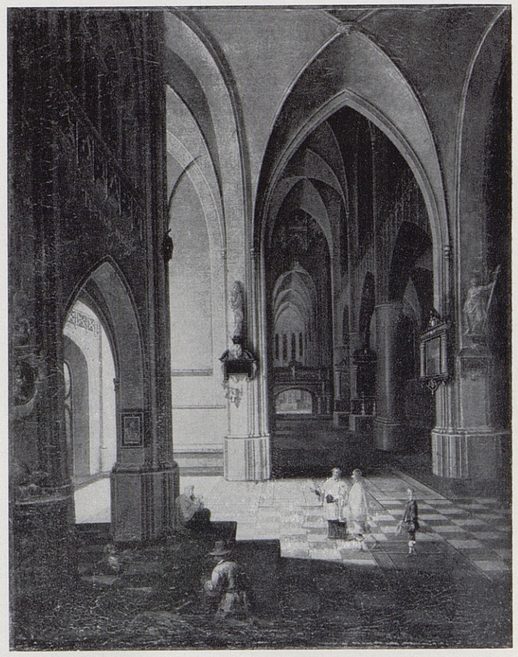


Fig. 67 Cat. No. 96

96. THE PREPARATIONS FOR A BAPTISM (LES APPRÊTS D'UN BAPTÊME). Figures by Fragonard in a picture by Peter Neefs. Paris, Musée du Louvre. *Figs.* 67–68

Canvas, 38×49 cm.

This picture belonged to the architect Bélisard; it was seized from him on 6th Prairial, year III (1795), for the Museum Central. The following mention occurs in the official report: 'The preparations for a baptism, by Peter Neefs, figures by Fragonard (14 p.×18 p.).'

97. HEAD OF A PRIESTESS (TÊTE DE PRÊTRESSE). (April 1758.) Lost.

Catalogued: R. Portalis, p. 290.
Literature: Letter from Natoire to Marigny, 3rd May 1758, in *Correspondance des Directeurs de l'Académie de France à Rome avec les Surintendants des Bâtiments*, Vol. XI, p. 210; *Letter from Marigny to Natoire*, ibid., Vol. XI, pp. 216–217; V. Josz, *Fragonard*, pp. 48–49; P. de Nolhac, *Fragonard*, 1931, p. 54.

Sent from Rome by Natoire to Marigny. Natoire thought it was painted 'rather too mawkishly'.

98. STUDY OF A MAN (FIGURE ACADÉMIQUE D'HOMME). (April 1758.) Lost.

Literature: Letter from Natoire to Marigny, 3rd May 1758, in *Correspondance des Directeurs de l'Académie de France à Rome avec les Surintendants des Bâtiments*, Vol. XI, p. 210; *Lettre de Marigny à Natoire*, 31st July 1758, ibid., Vol. XI, pp. 216–217; V. Josz, *Fragonard*, pp. 48–49; P. de Nolhac, *Fragonard*, p. 53.

Sent from Rome by Natoire to Marigny. Natoire expressed some reservations about the too obvious imitation of Barocci, with the 'rather unnatural' middle tones.

99. STUDY OF A MAN (FIGURE ACADÉMIQUE D'HOMME). (Before August 1759.) Lost.

Literature: Letter from Natoire to Marigny, 22nd August 1759, in *Correspondance des Directeurs de l'Académie de France à Rome avec les Surintendants des Bâtiments*, Vol. XI, p. 294; *Letter from Marigny to Natoire*, 11th October 1759, ibid., Vol. XI, p. 313; V. Josz, *Fragonard*, p. 50; L. Guimbaud, *Fragonard*, p. 30.

Sent from Rome by Natoire to Marigny.

Collections: Probably identical with the *Académie* (Study from the Life) in the de Vouge sale, 15th May 1784, Lot 209 (canvas, 62×49 cm.).

100. S. PAUL REGAINING HIS SIGHT (ST. PAUL RECOUVRANT LA VUE). After P. da Cortona (October 1758). Lost.

Literature: Letter from Natoire to Marigny, 18th October 1758, in *Correspondance des Directeurs de l'Académie de France à Rome avec les Surintendants des Bâtiments*, Vol. XI, p. 239; A. Dayot, *La Peinture Française au XVIIIe Siècle*, p. 212; P. de Nolhac, *Fragonard*, 1931, p. 56.

Copy made after the picture by Pietro da Cortona in the Church of the Capucines during the artist's stay at the Academy at Rome. Natoire was not very pleased with it. Sent to Marquis de Marigny in Paris.

101. PAPAL MASS, or POPE CLEMENT XIII SAYING MASS IN S. PETER'S IN ROME (LA MESSE DU PAPE, OU LE PAPE CLÉMENT XIII DISANT LA MESSE A ST. PIERRE DE ROME). Turin, Mr. G. Agnelli. *Plate* 11

Canvas, 40×30 cm.

Exhibited: Tableaux, gravures . . . formant une partie de la collection de M. Jean Bartholoni, Geneva, May 1919, p. 46; Fragonard, 1921, No. 14; Les Artistes Français en Italie, Musée des Arts Décoratifs, 1934, No. 147; French Paintings of the XVIIIth and early XIXth Centuries, Cincinnati Art Musuem, 1937, No. 8.
Literature: Quelques pièces de la Collection Jean Bartholoni, in *Pages d'Art*, p. 4; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 358; L. Guerry-Brion, *Fragonard*, n.p.
Collections: May have been in the Richard sale, 18th March 1872, Lot 21; Georges Berger collection; J. Bartholoni collection, Paris; Messrs. Wildenstein collection, New York.

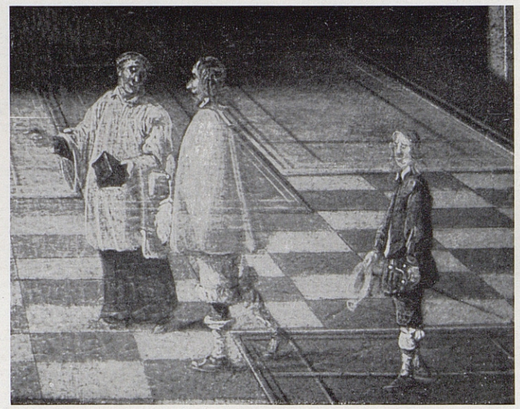


Fig. 68 Cat. No. 96 (detail)

III

RETURN FROM ROME · LANDSCAPES · TÊTES D'EXPRESSION · ACADEMIC AMBITIONS

1761–1765

102. THE WASHERWOMEN (LES LAVANDIÈRES). Amiens, Musée de Picardie. *Colour Plate facing Plate* 18

Canvas, 47×65 cm.

Exhibited: Fragonard, 1921, No. 15; Paysage Français de Poussin à Corot, Petit Palais, 1925, No. 108; Chefs-d'oeuvre des Musées de Province, Orangerie, 1931, No. 15; French Art, 1200–1900, Royal Academy, London, 1932, No. 181; Artistes Français en Italie, Musée des Arts Décoratifs, 1934, No. 150; Chefs-d'oeuvres de L'Art Français, Musée d'Art Moderne, 1937, No. 156; Masterpieces of XVIIIth Century French Art from the Museums of France, Palace of the Legion of Honor, San Francisco, California, 1949, No. 13; Franse Landschap van Poussin tot Cézanne, Rijksmuseum, Amsterdam, 1951, No. 45; J. H. Fragonard, Peintures et Dessins, Musée des Beaux-Arts, Besançon, 1956, No. 16; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 16.
Literature: L. Gonse, *Les Chefs-d'oeuvres des Musées de France*, p. 15; A. Boinet, *Le Musée d'Amiens* (Memoranda), p. 15; P. Dorbec, *L'Exposition Fragonard au Pavillon de Marsan*, in *Gazette des Beaux-Arts*, July 1921, Vol. II, p. 24; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 358; L. Hourticq and E. Dacier, *Le Paysage Français de Poussin à Corot*, No. 108; R. Lécuyer, *Regards sur les Musées de Province*, Vol. XI, Amiens; L. Réau, *Quelques Peintures de Fragonard*, in *Bulletin des Musées de France*, April 1931, pp. 85, 91; G. Isarlo, *La Peinture Française à l'Exposition de Londres* 1932, p. 25; L. Guerry-Brion, *Fragonard* n.p.

Collections: O. and E. Lavalard, de Roye collection; gift to the Amiens Museum in 1890. No. 144 in the 1911 Catalogue.

103. THE STORM, or THE CART STUCK IN THE MUD, or THE HAY WAGGON (L'ORAGE, ou LA CHARRETTE EMBOURBÉE, ou LE CHARIOT DE FOIN). Paris, Musée du Louvre. *Plate* 12

Canvas, 73×97 cm.

Exhibited: Tableaux et Dessins de l'Ecole Française, principalement du XVIII siècle, 1860, No. 156.
Catalogued: E. and J. de Goncourt, Vol. III, p. 339; R. Portalis, p. 273.
Literature: W. Bürger, *L'Exposition des Tableaux de l'Ecole Française . . .* in *Gazette des Beaux-Arts*, September 1860, p. 348; Horsin-Déon, *Les Cabinets d'Amateurs à Paris, le Cabinet de M. Lacaze*, in *l'Artiste*, New Series, Vol. XII, 1861, p. 244; Ch. Blanc, *Histoire des Peintres de l'Ecole Française*, Vol. II, p. 16; P. Mantz, *La Collection Lacaze au Musée du Louvre*, in *Gazette des Beaux-Arts*, 1865, Vol. II, p. 16; R. Portalis, *La Vente Walferdin*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 305; E. and J. de Goncourt, Vol. III, p. 281; R. Portalis, p. 128; V. Josz, *Fragonard*, p. 159; J. T. Foster, *French Art from Watteau to Prudh'on*, Vol. III, p. 53; G. Kahn, *La Peinture Galante en France au XVIIIe siècle*, p. 38; G. Geoffroy, *Le Louvre*, p. 39; L. Larguier, *En Compagnie des Vieux Peintres*, p. 30; L. Guimbaud, *Fragonard*, p. 52; M. Florisoone, *Le XVIIIème Siècle*, p. 104.

Collections: Louis La Caze collection, before 1859; gift to the Louvre, 1869 (Catalogue La Caze, No. 202).

Fig. 69 Cat. No. 105

104. THE WATERING-PLACE, or COWS AND COWHERDS AT THE WATERING-PLACE (L'ABREUVOIR, ou VACHES ET BOUVIERS À L'ABREUVOIR). Private Collection. *Fig.* 70

Canvas, backed with wood, 38×42 cm.

Catalogued: R. Portalis, p. 290.
Literature: P. de Nolhac, p. 140; A. Dayot, *La Peinture Française au XVIIIe siècle*, p. 225; M. Florisoone, *Le XVIIIe Siècle*, p. 104.

Collections: Anonymous sale, 15th November 1779, Lot 36; Moreau-Chaslon sale, 8th May 1886, Lot 38 (bt. by Foinard); Lehideux collection; anonymous sale, 1st June 1949, Lot 40; anonymous sale, 8th December 1953, Lot 33.

105. VIEW FROM THE VILLA D'ESTE AT TIVOLI (VUE PRISE À LA VILLA D'ESTE À TIVOLI). Lost. *Fig.* 69

Canvas, 98×135 cm.

Sketched: In the margin of the *Catalogue de Tableaux et Dessins Originaux qui composaient le Cabinet de feu Charles Natoire*, 1778, by G. Saint-Aubin (Cabinet des Estampes of the Bibliothèque Nationale).
Catalogued: R. Portalis, p. 292 (size wrongly given as 38×46 cm.).
Literature: P. de Nolhac, p. 143; E. Dacier, *Les Catalogues Illustrés par G. de Saint-Aubin*, Vol. VIII, p. 13.

Collections: Charles Natoire collection; Natoire sale, 14th December 1778, Lot 53 (750 livres, bt. by Ménageot).

106. THE GARDENS OF THE VILLA D'ESTE, or THE LITTLE PARK (LES JARDINS DE LA VILLA D'ESTE, ou LE PETIT PARC). London, Wallace Collection. *Plate* 13

Canvas, 38×46 cm.

Engraved: by Fragonard; by Saint-Non, without the statue; by Weirotter. (Cf. G. Wildenstein, *Fragonard Aquafortiste*, No. 11.)
Exhibited: Perhaps Salon de la Correspondance, July 1785, No. 43: '*Vue de jardin dans lequel de hauts arbres se rejoignent . . .*' Cf. *Nouvelles de la République des Lettres et des Arts*, 20th July 1785, p. 215; Bethnal Green Museum, London, 1872, No. 481, with the title 'Garden of the Château de Fontainebleau'.
Catalogued: R. Portalis, p. 289.
Literature: P. de Nolhac, p. 143; A. L. Baldry, *La Collection Wallace*, p. 79; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 55; *Wallace Collection Catalogue Pictures and Drawings*, 1928, No. 379; L. Guimbaud, *Fragonard*, p. 40.

Collections: Anonymous sale, 15th December 1777, Lot 214 (520 livres); may have been in the Mercier sale, 1st October 1778, Lot 17: *Vue d'un jardin orné de plusieurs groupes de figures . . . parmi lesquelles on distingue sur le devant un paysan qui pousse une brouette*; Lord Hertford collection.

107. INSIDE THE PARK, PERHAPS AT THE VILLA D'ESTE (INTÉRIEUR D'UN PARC, PEUT-ÊTRE LA VILLA D'ESTE). New York, Messrs. Silberman. *Fig.* 71

Canvas, 57×72 cm.

Catalogued: R. Portalis, p. 279.

Collections: Probably in an anonymous sale, 23rd May 1780, Lot 41: *Paysage et ruines de monuments faits en Italie* (100 livres); sale of Comte d'E. . . . , 26th March 1870, Lot 27; Camille Groult collection; anonymous sale, 5th December 1947, Lot 14.

108. WATERFALLS AT TIVOLI (CASCATELLES À TIVOLI). Paris, Musée du Louvre. *Fig.* 72

Canvas, 73×60 cm.

Exhibited: Hubert-Robert, Orangerie, 1933, No. 31; Fragonard, Berne,

Fig. 70 Cat. No. 104

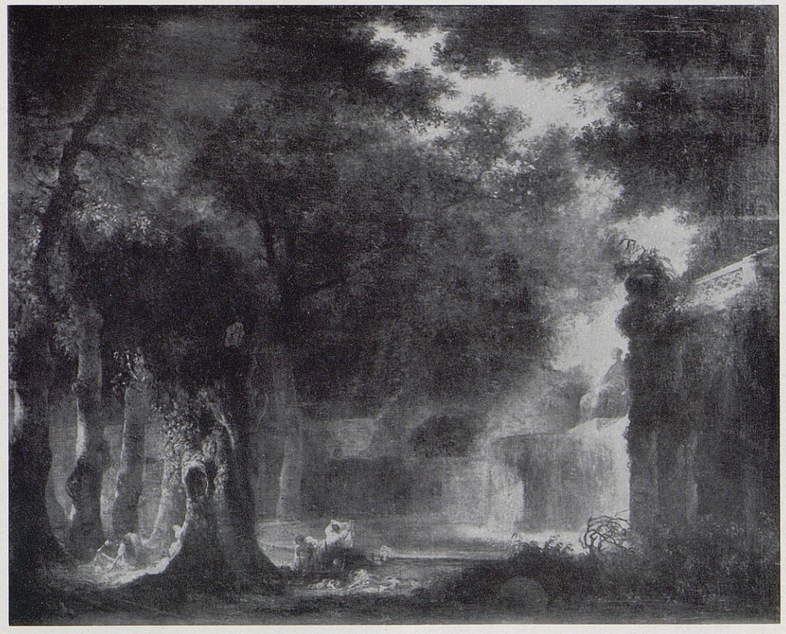


Fig. 71 Cat. No. 107

Fig. 72 Cat. No. 108

1954, No. 24; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi 1957, No. 3.
Catalogued: R. Portalis, p. 288.
Literature: G. Brière, *Musée du Louvre, Catalogue des Peintures, Ecole Française* (Hubert Robert), No. 815.

This picture, for many years attributed to Hubert Robert, has been given to Fragonard by Mr. Charles Sterling, who dates it 1760. A picture 'with the same background, but with different accessories' by Hubert Robert (78×66 cm.) was in the M. Paulme sale, 22nd November 1923, Lot 72.

Collections: This picture would seem, rather than the two following, to be the *Paysage avec cascades et figures, vue de Tivoli*, which belonged to Saint-Non (inv. of 21st January–15th February 1792); Louis La Caze collection; La Caze Gift 1869 (No. 249 of the catalogue of the collection).

109. THE WATERFALLS OF TIVOLI WITH FRAGONARD AT HIS EASEL (LES CASCADES DE TIVOLI AVEC FRAGONARD À SON CHEVALET). Lost.

Canvas, 60×73 cm.

'The painter has placed himself in the picture . . . ; he is at his easel, surrounded by several children: others are amusing themselves nearby by trying to get hold of a donkey on which a young boy is seated.' (Cat. of the [Baché] sale, 1776.)
Literature: P. de Nolhac, p. 143.

Collections: [Baché, Brilliant, de Cossé, Quenet, etc.] sale 22nd April 1776, Lot 92.

110. THE WATERFALLS OF TIVOLI (LES CASCADES DE TIVOLI). Whereabouts unknown.

Canvas, 73×97 cm.

Catalogued: R. Portalis, p. 273.
Literature: P. de Nolhac, pp. 138, 143.

Collections: Anonymous sale, 15th December 1777, Lot 324 (140 livres, bt. by Paillet); anonymous sale, 25th January 1779, Lot 72, called: *La tempête de Tivoli*; de Castelmore sale, 20th December 1791, Lot 30: *Vue de paysage et chute d'eau prise du côté des cascatelles de Tivoli* (74×89 cm.); G. Rothan sale, 29th–31st May 1890, Lot 149; A. Veil Picard collection (1913).

111. THE TURKEY-COCKS, or THE FOUNTAIN (LES DINDONS, OU LA FONTAINE). Private Collection. *Fig.* 74

Canvas, 48×60 cm.

Exhibited: Selections of Works by French and English Painters of the XVIIIth Century, Guildhall, London, 1902, No. 144 (belonging to Mr. George Donaldson); Chardin-Fragonard, 1907, No. 94.
Catalogued: R. Portalis, p. 277.
Literature: P. de Nolhac, p. 129.

Collections: Anonymous sale, 15th April 1868, Lot 19, with the title: *Basse Cour* (without measurements); Febvre sale, 17–20th April 1882, Lot 9 (bt. by Brame); Brame sale, 20th March 1883, Lot 13; de Beurnonville sale, 3rd June 1884, Lot 382; de Beurnonville sale, 30th–31st January 1885, Lot 137; George Donaldson collection; Charley collection.
The painting is very black and not pleasing. It is not certain that it is the original.

112. CHILD LEADING A COW (ENFANT CONDUISANT UNE VACHE). Mr. Cailleux. *Fig.* 73

Canvas, 54×65 cm.

Pendant to *Interior of a cowshed*, No. 112 bis.

Exhibited: Peintures de la réalité au XVIIIe siècle, Cailleux, 1945, No. 19; Peintures et Tapisseries du XVIIIe siècle français, Bogota, 1954, No. 4; Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 5; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 14.
Catalogued: R. Portalis, p. 276.
Literature: P. de Nolhac, p. 133.

Perhaps this is *La vache et son conducteur* sent to the exhibition at Falaise in 1864 by M. de Clock as being by Paul Potter, and which 'seems to us to be by Fragonard' (*Chronique des Arts*, 1864, p. 211).

Collections: Leroy de Senneville sale, 5th April 1780, Lot 58 (109 livres, with its pendant, both bought in); Leroy de Senneville sale, 26th April 1784, Lot 30 (76 livres 3 sols, together with its pendant, bt. by Dulac); H. Winterfeld sale, London, 9th December 1936, Lot 90.

112 bis. INTERIOR OF A COWSHED (INTÉRIEUR D'UNE ÉTABLE). Lost.

Canvas, 54×65 cm.

'Interior of a cowshed with a cow and a young girl who is talking to a boy perched on the top of a ladder' (Cat. of the Leroy de Senneville sale, 1780).
Pendant to *Child leading a cow*, No. 112.

Catalogued: R. Portalis, p. 276.
Literature: P. de Nolhac, p. 133.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 58 (109 livres with its pendant, both bought in); Leroy de Senneville sale, 26th April 1784, Lot 30 (76 livres 3 sols with its pendant, bt. by Dulac).

Fig. 73 Cat. No. 112

Fig. 74 Cat. No. 111

113. THE RETURN FROM THE FIELDS or THE RETURN FROM MARKET (LE RETOUR DES CHAMPS, OU RETOUR DE MARCHÉ). Private Collection, Buenos Aires. *Fig.* 74 bis

Canvas, 46×38 cm.

Exhibited: Paintings and Drawings of the French Eighteenth Century, Wildenstein, New York, n.d. (1926), No. 18; Loan Exhibition of French Paintings of the Eighteenth and Nineteenth Centuries from the Collection of Wildenstein, April, n.d., No. 5; French Art of the Eighteenth Century, Hartford, 1929, No. 11; Obras maestras de la pintura francesa del siglo XVIII, Wildenstein, Buenos Aires, 1945. No. 5.
Catalogued: R. Portalis, p. 287.
Literature: E. Piot, *Cabinet de l'amateur*, 1861–1862, 2nd year, supplement 32, *Ventes publiques*, No. 14, p. 51; M. Lehir, *Journal des amateurs d'objets d'art et de curiosités*, vol. IX, 1862, p. 100: *Mouvements des Arts et de la Curiosité, Vente du comte de Pembroke*, in *Gazette des Beaux-Arts*, 1862, vol. II, p. 191: *New York Herald Tribune*, March 7, 1926, p. 10: *Art Quarterly*, autumn 1955, pp. 302, 305.
Collections: Earl of Pembroke sale, 30 June 1862, No. 33; Michaux sale, 11–13 October 1877, No. 61; Edouard Michel collection.

114. THE STABLE (L'ÉTABLE). Private Collection. *Plate* 14

Canvas, 48×60 cm.

Engraved: by R. de Los Rios, with the title *L'écurie* (Cf. R. Portalis, p. 325, No. 76).
Exhibited: Tableaux et Dessins de l'Ecole Française, principalement du XVIIIe siècle, 1860, No. 142; Chefs-d'oeuvre des collections privées françaises retrouvées en Allemagne, Orangerie, 1946, No. 21; Landscape in French Art, 1550–1800, Royal Academy, London, 1949–50, No. 79; Fragonard, Berne, 1954, No. 15; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 91, with the measurements 73×58 cm.; De Watteau à Prud'hon, Wildenstein, 1956, No. 35.
Catalogued: E. and J. de Goncourt, Vol. III, p. 339; R. Portalis, p. 276.
Literature: W. Bürger, *A Propos de L'Exposition de Tableaux de l'Ecole Française Ancienne*, in *Gazette des Beaux-Arts*, 1860, Vol. II, p. 348; R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880 Vol. I, p. 306; R. Portalis p. 115; F. Naquet, *Fragonard*, p. 48; V. Josz, *Fragonard*, p. 166; C. Mauclair, *Fragonard*, p. 60; P. de Nolhac, pp. 83, 140; R. Nevill, *Honoré Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; G. Wildenstein, *Fragonard et les Expositions de son temps*, in *Mélanges*, Vol. II, p. 19.

Fig. 74 bis Cat. No. 113

Collections: Walferdin sale 12–16th, April 1880, Lot 30 (bt. by Fichel); Mme. Watel collection; Paul Watel collection; Messrs. Wildenstein collection; Arthur Veil-Picard collection.

115. THE WHITE BULL or THE WHITE BULL AND THE CATTLE SHED (LE TAUREAU BLANC, OU LE TAUREAU BLANC À L'ETABLE). Private Collection. *Plate* 15

Canvas, 72×90 cm.

Exhibited: Fragonard, 1921, No. 21; French Art, 1200–1900, Royal Academy, London, 1932, No. 163; Les Artistes Français en Italie, Musée des Arts Décoratifs, 1934, No. 146; David-Weill Pictures, Wildenstein, New York, 1937, No. 19.
Literature: G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français* July 1921, p. 362; P. Dorbec, *L'Exposition Fragonard au Pavillon de Marsan*, in *Gazette des Beaux-Arts*, July 1921, pp. 23–32; J. Becler, *Handzeichnungen französischer Meister des XVI.–XVIII. Jahrhunderts*, in *Albertina-Facsimile*, pl. 34; G. Henriot, *Collection David-Weill*, Vol. I, peintures, p. 147; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 31; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, p. 140; L. Guimbaud, *Fragonard*, p. 52; L. Guerry-Brion, *Fragonard*, n.p.
Collections: S. Bardac collection; Messrs. Wildenstein; D. David Weill collection.

116. STUDY OF A LION (ÉTUDE DE LION). For a chimney-corner. Lost.

Canvas, 120×80 cm.

Catalogued: R. Portalis, p. 277.
Literature: Hall, *Inventaire du 10 mai 1778*: 'a lion in the chimney-corner'; F. Villot, *Hall*, p. 74; V. Josz, *Fragonard*, p. 216; P. de Nolhac, p. 152.
Collections: [Varanchan] sale, 29th December 1777, Lot 14 (250 livres); Hall collection, bought for 48 livres; Baron de Staël collection, after 1793.

117. LION IN REPOSE (LION AU REPOS); sketch. Lost.

Canvas, 100×80 cm.

Catalogued: Portalis, p. 282.
Literature: P. de Nolhac, p. 252.
Collections: Vivant-Denon sale, 1st May 1826, Lot 154: *une esquisse d'un ton chaud et doré er touchée très facilement représentant un lion au repos.* Possibly identical with the preceding picture, which would then have been cut in height.

118. THE LOST FORFEIT, or THE CAPTURED KISS (L'ENJEU PERDU, OU LE BAISER GAGNÉ). Sketch. Leningrad, Hermitage. *Fig.* 75

Canvas, 47×60 cm.
Pendant to *Preparations for a meal*, No. 120.
Exhibited: Art français des XIIe au XXe siècle, Moscow, 1956, p. 60 of the catalogue.
Literature: Trésors d'Art en Russie, Vol. IV, 1906, pp. 201, 202; *Mir ys Rousstick* (*The Art World*), Vol. II, p. 150; S. Ernst, *la Collection Iousoupov, Ecole française*, p. 122; L. Réau, *Catalogue de l'Art français dans les Musées Russes: l'Ermitage*, No. 103; Ch. Sterling, *Musée de l'Ermitage, la Peinture française . . .*, p. 51. *Musée de l'Ermitage, Département de l'Art Occidental, Cat. des peintures*, 1958, No. 5646 (size quoted as 57×60 cm.).
This theme is taken up again in the picture in the Bailli de Breteuil collection (cf. No. 353).
Collections: Le Clerc sale, 17th December 1764, Lot 298 (together with its pendant); Collection of the Princes Iousoupov, Petrograd, in the Hermitage since 1925.

119. THE LOST FORFEIT or STOLEN KISS (L'ENJEU PERDU). New York, Metropolitan Museum.
Called successively 'L'intérieur d'une chambre', 'le Raccommodement', 'le Baiser gagné'; finally became famous under the title given first.
Canvas, 48×62 cm. *Plate* 31

Painted in Italy (according to the Breteuil sale catalogue, 1785); no doubt commissioned by the bailli of Breteuil.
Engraved: Possibly engraved by Robert Brichet in Rome, and dedicated to the Marchesa Gentile Baccupadule, but this engraving is not in the Bibliothèque Nationale.
Exhibited: Rétrospective de tableaux anciens, June 1866, No. 49, with the title *Le Raccomodement*; au profit des orphelins d'Alsace-Lorraine, Salle des Etats du Louvre, 1885, No. 191 (lent by comte Duchâtel); A Selection of Works by French and English Painters of the XVIIIth Century, Guildhall, London, 1902, No. 23 (lent by Reginald Vaile); Glasgow, 1902, No. 30.

Fig. 75 Cat. No. 118

Catalogued: E. and J. de Goncourt, Vol. III, p. 333; R. Portalis, p. 276.
Literature: E. and J. de Goncourt, *Fragonard*, in *Gazette des Beaux-Arts*, 1865, Vol. I, p. 41; E. and J. de Goncourt, Vol. III, p. 257, describe this picture and point out Fragonard's liking for Murillo, whose influence has been detected in this canvas; R. Portalis, p. 72; P. de Nolhac, p. 124; F. Naquet, *Fragonard*, p. 32; Galerie Sedelmeyer, 100 *Paintings by Old Masters*, 1900, No. 76; V. Josz, *Fragonard*, p. 54; *L'Art et les Moeurs en France*, 1909, p. 95.
Collections: Bailli de Breteuil sale, 16th January 1786: *L'intérieur d'une chambre* (500 livres, bt. by Guérin); [Changrand and Saint-Morice] sale, 20th March 1787, Lot 224 (722 livres); Docteur Aussant sale, 28–29th December 1863, Lot 31 (bt. by La Neuville for Duchâtel); Duchâtel collection; may have been in anonymous sale, 23rd March 1874, Lot 29; Reginald Vaile sale, Christie's London, 23rd May 1903, Lot 29 (bt. by Sedelmeyer who had already mentioned the picture in his catalogue of 1900); Sedelmeyer collection; Asher Wertheimer collection, London; L. Neuman collection, London; F. Plaut collection, New York; Mrs. James B. Donahue collection, New York.

120. THE PREPARATIONS FOR A MEAL, or A POOR FAMILY (LES APPRÊTS DU REPAS, OU UNE PAUVRE FAMILLE). Moscow, Pushkin Museum. *Fig.* 76

Canvas, 47×61 cm.
Pendant to *The Forfeit lost* or *The Captured Kiss*, No. 118. According to certain authors, the pendant to this picture is *L'Heureuse Fécondité*, known through the engraving of N. de Launay.
Exhibited: Art français des XIIe au XXe siècle, Moscow, 1956, p. 60 of the catalogue.
Literature: Catalogues of the collection of the Princes Iousoupov, 1839, No. 365; 1920, No. 68 (with the title 'The Happy Family'); *Trésors d'Art en Russie*, Vol. IV, 1906, pp. 201, 202, with the title *L'Heureuse Famille*; S. Ernst. *La Collection Iousoupov, Ecole Française*, p. 124; L. Réau, *Catalogue de l'Art Français dans les Musées Russes*: *Musée de Moscou*, No. 525 (with the title: *Famille malheureuse*).
Collections: Le Clerc sale, 17th December 1764, Lot 298 (together with its pendant *The lost Forfeit*; and not *L'Heureuse Fécondité*); Prince Iousoupov collection, Petrograd.

121. ITALIAN LANDSCAPE WITH A PEASANT'S HUT (PAYSAGE D'ITALIE À LA CABANE DE PAYSAN). Lost.

Canvas, 71×93 cm.
'The hut is close by the ruins of an Italian monument; . . . a man and a woman can be seen asleep beside a large dog' (Cat. of the Varanchan sale, 1777).
Catalogued: R. Portalis, pp. 274, 279.
Literature: P. de Nolhac, p. 144.
Collections: Sale of the painter Baudouin, 15th January 1770, Lot 40: 'A man and a woman sleeping' (27 livres, bt. by Varanchan); Varanchan sale, 29–30th December 1777, Lot 17 (80 livres).

122. AN ITALIAN GARDEN (JARDIN D'ITALIE). Lost.

Canvas, 32×43 cm.
'In the foreground is a statue with a shepherd seated at its foot; near him is a herd of oxen under a shed: further off, various buildings' (Cat. of Mme. de Cossé sale, 1778).
Literature: P. de Nolhac, p. 143.
Collections: Mme. de Cossé sale, 11th November 1778, Lot 93 (79 livres, bt. by Lebrun); Lebrun sale, 11th December 1780, Lot 182 (59 livres, bt. by Dubois); may have been La Borde sale, 14th June 1784, Lot 11: *Paysage d'Italie, étude* (32×40 cm.).

123. ITALIAN LANDSCAPE WITH SEVERAL SEATED PEOPLE TALKING (PAYSAGE D'ITALIE, PLUSIEURS PERSONNES ASSISES, CONVERSENT). Lost.

Canvas, 57×65 cm.
Collections: De Vouge sale, 15th March 1784, Lot 150 (88 livres).

124. LANDSCAPE WITH A PARK, SHEPHERDS AND LAUNDRESSES (PAYSAGE PRÈS D'UN PARC, AVEC BERGERS ET BLANCHISSEUSES). Lost.

Canvas, 36×45 cm.
'On the right is the corner and the gate of a park, where some tall cypresses stand; in the foreground is a flock of sheep; further off, a

Fig. 76 Cat. No. 120

Fig. 77 Cat. No. 125

shepherd followed by his dogs; and in another part are some laundresses by a tub; on the left the picture recedes into distant prospects . . ., this pretty picture has as much vigour . . . as a good work by Ruysdael' (Cat. of the Bouquet sale, 1797).

Literature: P. de Nolhac, p. 143: '*Jardins d'Italie.*'

Collections: Bouquet sale, 24–25th January 1797, Lot 101 (50 livres); La Fontaine sale, 22nd February 1798, Lot 145.

125. FLOCK FLEEING FROM A STORM (TROUPEAU FUYANT L'ORAGE). Private Collection. *Fig.* 77

Canvas, 52×73 cm.

Collections: May have been in an anonymous sale, 15th November 1779, Lot 35 (although the description refers to the flock of sheep coming down the hill being driven by two shepherds); Saint sale, 4th May 1846, Lot 75: *Paysage avec rochers sablonneuses et animaux*; Mme. D. sale, 13th November 1860, Lot 10 bis; Marquis d'Ivry sale, 31st March 1914, Lot 60 (bt. by Fix Masseau); Louis Renault collection.

126. THE WATERING-PLACE (L'ABREUVOIR). Private Collection. Canvas, 54×66 cm. *Fig.* 78

Exhibited: European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 210; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 92.

Catalogued: R. Portalis, pp. 269, 284, 289, wrongly distinguishes *L'Abreuvoir* of the Laperlier and Walferdin sales from *Paysage orné d'une roche d'où jaillit une source d'eau retombant dans une cuve* . . . of the Duc de Choiseul sale.

Literature: Journal de Paris, 25th March 1777, p. 2; R. Portalis, pp. 67, 116, 127; V. Josz, *Fragonard,* pp. 161, 167; P. de Nolhac, p. 140.

Collections: This picture was certainly in the Mme. de Saint-Sauveur sale, 12th February 1776, Lot 53; Randon de Boisset sale, 27th February 1777, Lot 230 (1,650 livres, bt. by Mercier); anonymous sale, 23rd May 1780, Lot 40 (800 livres); Duc de Ch[oiseul] or [Chabot] sale, 10th December 1787, Lot 67 (610 livres, bt. by Dulac); anonymous sale, 8th July 1793, Lot 14 (?); anonymous sale, 28th December 1846, Lot 50; a collector's sale, 1860, Lot 158; Laperlier sale, 11–13th April 1867, Lot 33 bt. by Féral); Walferdin sale, 3rd April 1880, Lot 14; Lauverjat collection; Arthur Veil-Picard collection; Mme. J. Veil-Picard collection.

127. THE ROCK (LE ROCHER). Private Collection. *Fig.* 80

Canvas, 53×62 cm.

Signed: To the left in full: *Fragonard.*

Exhibited: Tableaux et Dessins de l'Ecole Française, principalement du XVIIIe siècle, 1860, No. 135; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 204; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 93.
Catalogued: R. Portalis, p. 287.
Literature: R. Portalis, *la Collection Walferdin et ses Fragonard,* in *Gazette des Beaux-Arts,* April 1880, p. 305; R. Portalis, p. 126; P. de Nolhac, p. 141; V. Josz, *Fragonard,* p. 161.

Collections: Walferdin sale, 12–16th April 1880, Lot 54 (bt. by Malinet); Courtin sale, 29th March 1886, Lot 7; anonymous sale, 4th March 1897, Lot 16; anonymous sale, 8th April 1908, Lot 9 (bt. by G. de Lauverjat); A. Veil-Picard collection; J. Veil-Picard collection.

128. 'ANNETTE AT THE AGE OF FIFTEEN' ('ANNETTE À L'AGE DE QUINZE ANS'). Lost. *Fig.* 82 (engraving)

Canvas, 37×46 cm.
Pendant to *Annette and Lubin,* No. 129.

Engraved: like its pendant, by F. Godefroy (both in the collection of Vassal de Saint-Hubert, to whom the engravings were dedicated). These engravings are advertised in: *Le Mercure de France,* November *1772,* p. 173; *Affiches et Avis divers,* 1772, p. 882. They are mentioned by R. Portalis, pp. 321, 322; R. Portalis and H. Beraldi, *Les Graveurs du XVIIIe siècle,* pp. 116, 270; L. Delteil, *Liste des Estampes exécutées d'après les oeuvres de Fragonard,* p. 55, No. 7.
Sketched: by Gabriel de Saint-Aubin in the margin of the Du Barry sale catalogue, 1774 (Bibliothèque Nationale, Département des Estampes).
Catalogued: E. and J. de Goncourt, Vol. III, p. 338; R. Portalis, pp. 270 and 284.

Literature: R. Portalis, p. 116; P. de Nolhac, p. 142; J. Villain, *Fragonard,* p. 2; E. Dacier, *Catalogues illustrés par G. de Saint-Aubin,* Vol. III, p. 28.
Represented in a canvas by Lemonnier, *Une Soirée chez Madame Geoffrin en 1755,* a picture engraved in aquatint by Debucourt.

Collections: Vassal de Saint-Hubert sale (and not the d'Assal sale), 17th January 1774, Lot 107 (2,000 livres, together with its pendant, bt. by Quesnet); Comte du Barry sale, 21st November 1774, Lot 104 (1,460 livres, together with its pendant): *Paysages . . . enrichis de figures agréables et d'animaux sur des plans différents . . .* ; Prince de Conti sale, 8th April 1777, Lot 756 (1,597 livres, together with its pendant); Boulogne sale, 22nd November 1787, Lot 71 (1,611 livres, together with its pendant).

129. 'ANNETTE AND LUBIN' or 'ANNETTE AT THE AGE OF TWENTY' ('ANNETTE ET LUBIN' ou 'ANNETTE À VINGT ANS'). London, Duke of Cervinara Collection. *Plate* 16

Canvas, 37×46 cm.
Pendant to *Annette at the age of fifteen,* No. 128.

Engraved: by F. Godefroy in 1772, in reverse (see its pendant, No. 128) and by Gabriel Marchand (?).

Drawing: by Gabriel de Saint-Aubin in the margin of the du Barry sale catalogue, 1774 (Bibliothèque Nationale, Département des Estampes).

Exhibited: Opening Exhibition in Honor of James Philip and Julia Emma Grays, Springfield Museum of Fine Arts, 1933, No. 45.

Catalogued: E. and J. de Goncourt, Vol. III, p. 338; R. Portalis, pp. 270, 284.
Literature: See No. 123.
The subjects are taken from 'Annette et Lubin' by Marmontel (1762), according to the Boulogne sale catalogue (1787).

Collections: Vassal de Saint-Hubert sale, 17th January 1774, Lot 107 (2,000 livres, together with its pendant, bt. by Quesnet); Comte du Barry sale, 21st November 1774, Lot 104 (1,460 livres together with its pendant); Prince de Conti sale, 8th April 1777, Lot 757 (1,597 livres together with its pendant); C. Boulogne sale, 22nd November 1787, Lot 71 (1,611 livres, together with its pendant); Messrs. Wildenstein collection, London.

130. THE DEPARTURE FROM THE FARM, also called 'THE TRAIN OF CATTLE' (LE DÉPART DE LA FERME, dit aussi 'MARCHE D'ANIMAUX'). New York, Messrs. Wildenstein. *Fig.* 79

Canvas, 18×52 cm.
Pendant to *The Watering Place,* No. 131.

Catalogued: R. Portalis, p. 269.
Literature: P. de Nolhac, p. 140.

Collections: E. Arago sale, 8–9th February 1872, Lot 26 (together with its pendant); C. Groult collection.

131. THE WATERING PLACE (L'ABREUVOIR). New York, Messrs. Wildenstein. *Fig.* 81

Canvas, 18×52 cm.
Pendant to *The Departure from the Farm,* No. 130.

Catalogued: R. Portalis, p. 269.
Literature: P. de Nolhac, p. 140.

Collections: E. Arago sale, 8–9th February 1872, Lot 25 (together with its pendant); C. Groult collection.

132. LANDSCAPE WITH PICTURESQUE SLOPES, WITH A FLOCK OF SHEEP, WASHERWOMEN, AND AN EFFECT OF LIGHT (PAYSAGE AUX PENTES PITTORESQUES, AVEC TROUPEAU DE MOUTONS ET LAVEUSES, EFFET DE LUMIÈRE). Lost.

Canvas, 72×92 cm.

'. . . A rich landscape showing in the foreground a piece of high ground with picturesque slopes, on which flocks of sheep are grazing,

Fig. 78 Cat. No. 126

Fig. 79

lit up by shafts of light. . . . There is also a pond where some women . . . are washing their clothes; higher up there are others, busy spreading them out to dry; in the far distance are huts and the beginning of a wood . . . ' (Cat. of the B. de Boynes sale, 1785).
Pendant to 'a picture by Wynants' (ibid.).

Catalogued: R. Portalis, pp. 273 and 284.
Literature: P. de Nolhac, p. 139.

Collections: B. de Boynes sale, 15th March 1785, Lot 92; may have been in the Lenoir Dubreuil collection (G. Thierry, *Guide*, 1787, Vol. I, p. 414: *Effet de soleil*).

133. LANDSCAPE IN THE MANNER OF RUYSDAËL (PAYSAGE VIGOUREUX DANS LE GENRE DE RUYSDAËL). Lost.

Canvas, 71×66 cm.

'It is enlivened in the foreground by figures beside a pond, and several ducks' (Cat. of the anonymous sale, 1790).

Collections: Anonymous sale, 31st May 1790, Lot 51.

134. ROCK WITH WATERFALL (ROCHER AVEC CASCADE). Sketch. Lost.

Canvas, 73×57 cm.

Exhibited: Perhaps *Paysage orné d'arbres et d'eaux en cascade* exhibited in the Salon de la Correspondance, 1782, No. 6; cf. *Nouvelles de la République des Lettres et des Arts*, 27th November 1782, No. 6.

Catalogued: R. Portalis, p. 288.

Collections: Sireul sale, 3rd December 1781, Lot 36; perhaps identical with the *Point de vue de paysage, style de Ruysdaël* (70×60 cm.) in the anonymous sale 3rd June 1793, Lot 70.

135–136. TWO LANDSCAPES (DEUX PAYSAGES). Still to be identified.

Panel, 51×68 cm.

In the manner of Ruysdael, the figures by Fragonard.
Pendants.

Fig. 80

Cat. No. 127

Fig. 81

Cat. No. 131

Literature: M. Furcy-Raynaud, *Saisie de Tableaux et Objets d'art chez C. P. de Saint-Maurice*, 26 prairial, an V (14th June 1797), in *Objets saisis chez les émigrés et condamnés, Archives de l'Art français*, Vol. VI, 1912, pp. 84, 324.

Pictures seized from the house of the emigrant Charles-Paul Bourgeois Vialard de Saint-Maurice, placed in the depository at the Hôtel de Nesle, Rue de Beaune (A. N., F 17 23 A) on 24th June 1797, then sent to the Museum Central.

137. LANDSCAPE (PAYSAGE). Still to be identified.

Literature: Official record of the inventory drawn up on 6th June 1793 by Lemonnier and Moreau, members of the Commission des Monuments. The objects were taken from the house of Clermont d'Amboise, an emigrant, Rue Montholon, No. 300, on 28 nivôse, an II (17th January 1794). No. 33: *Un paysage, par Fragonard* (Cf. A. N., F. 17 1036 A, record 3).

138. LANDSCAPE WITH FIGURES (PAYSAGE AVEC FIGURES). Lost.

Panel, 54×68 cm.

'On the left, a piece of high ground and a fallen tree, with a man and woman at its foot and a dog nearby; some bushes in the foreground; in the middle, some thatched cottages, on the edge of some ground watered by a river; and a boat with four people in it' (Cat. of the Goman sale, 1792, which has the reference: 'Ruysdael, Fragonard').
Collections: Mme. Goman sale, 6th February 1792, Lot 31; may have been in an anonymous sale, 18th July 1793, Lot 14.

139. LANDSCAPE WITH SEVERAL ANIMALS IN THE STYLE OF BENEDETTE (PAYSAGE AVEC PLUSIEURS ANIMAUX, STYLE DE BENEDETTE). Lost.

Literature: Inventaire de Hall, 10th May 1778: 'Etat de mes tableaux avec le prix qu'ils m'ont coûté' (cf. F. Villot, *Hall*, p. 74).
Collections: Collection of the miniaturist Hall, who paid 144 livres for it.

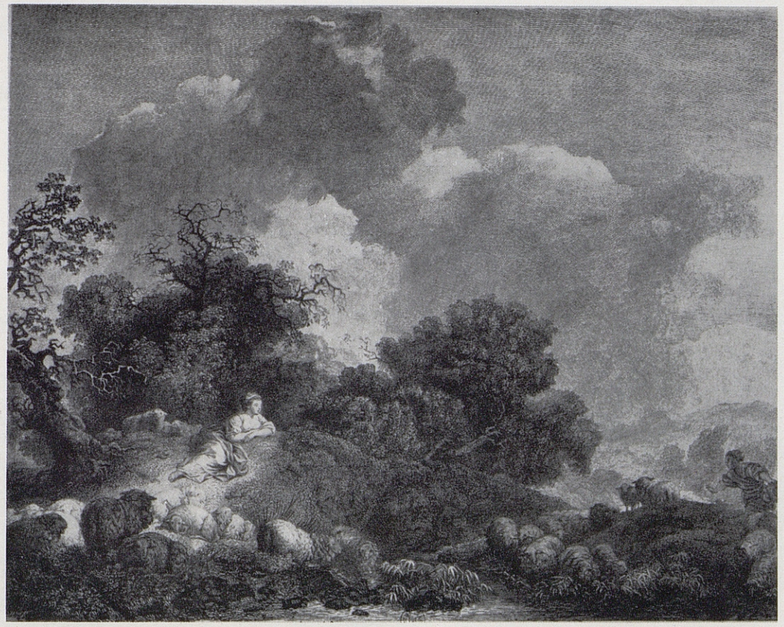


Fig. 82

Cat. No. 128

140. TRAIN OF FIGURES AND ANIMALS IN THE STYLE OF BENEDETTE (MARCHE DE FIGURES ET D'ANIMAUX, STYLE DE BENEDETTE). Lost.

Canvas, 73×64 cm.

'A landscape, very picturesquely composed' (Cat. of the anonymous sale 26th March 1788).

Collections: Anonymous sale, 26th March 1788, Lot 47.

141. LANDSCAPE WITH SHEEP AND A CHILD (PAYSAGE AVEC MOUTONS ET ENFANTS). Lost.

Canvas, 23×30 cm.

'In the foreground of this landscape is a river with a bridge which connects with buildings on either side of the river; nearby a rock, some sheep and a child; the background, with mountains and a sky, is "in the manner of Claude Lorrain" ' (Cat. of the de Boynes sale, 1785, with the note: by Fragonard and Lantara).

Collections: Baron de B[oynes] sale, 15th March 1785, Lot 102.

142. THE WOODEN BRIDGE (LE PONT DE BOIS). New York, Messrs. Wildenstein. *Plate* 17

Canvas, 62×84 cm.

Exhibited: Tableaux anciens et modernes, Pavillon de Flore, 1878, No. 100; Fragonard, 1921, No. 75; Rétrospective d'Art français, Rijksmuseum, Amsterdam, 1926, No. 48; French Painting of the XVIIth and XVIIIth Centuries, Wildenstein, New York, 1929, No. 18; XVIIIth Century French Paintings, the Union League Club, New York, 1931, No. 15; Old and Modern Masters, in the New York Art Market, American Art Association, New York, 1931, No. 112; XVIIIth Century Italian and French Pictures, Albright Art Gallery, Buffalo, 1948, No. 5; XVIIIth Century Art of France and England, Museum of Fine Arts, Montreal, 1950, No. 25; XVIIIth Century Masterpieces, Florida Society of the Four Arts, Palm Beach, 1952–53, No. 11; Fragonard, Berne, 1954, No. 25; The Century of Mozart, Nelson Gallery, Kansas City, 1956, No. 34.
Catalogued: R. Portalis, p. 285.
Literature: P. de Nolhac, p. 168, referred to as '*Près d'une Cascade*'; G. Wildenstein *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 362; Carlyle Burrows, *Letter from New York*, in *Apollo*, May 1931, p. 314; M. Florisoone, *Le XVIIIe siècle*, pl. 121; F. Daulte, *Honoré Fragonard à Berne*, in *Les Lettres Françaises*, 23rd–30th July 1954, p. 9.

Collections: M. S. sale, 16th February 1861, Lot 16 (without measurements), according to P. de Nolhac, called *Paysage avec figures*; Otto Mundler sale, 27th November 1871, Lot 6 (without measurements); anonymous sale, 20th–21st May 1873, Lot 15; anonymous sale, 3rd February 1881, Lot 25 (without measurements); Beurnonville sale, 9–16th May 1881, Lot 63 (bt. for the Duc de Castries); Vicomtesse E. d'Harcourt collection, Paris; Vicomte Emmanuel d'Harcourt collection.

Fig. 83 Cat. No. 146

143. THE OLD WOODEN BRIDGE (LE VIEUX PONT DE BOIS). Lost.

Canvas, 40×82 cm.

'A lightly sketched landscape in silvery tones: on the right various animals cross an old wooden bridge: further off, a cross on high ground; on the left, washerwomen and other figures' (Cat. of the [Trouard] sale, 1779.)

Collections: [Trouard] sale, 22nd February 1779, Lot 85.

144. LANDSCAPE WITH A BRIDGE ON WHICH A WOMAN AND HER CHILDREN ARE WALKING (PAYSAGE AVEC PONT SUR LEQUEL PASSENT UNE FEMME ET SES ENFANTS). Lost.

Canvas, 62×46 cm.

'. . . a woman walking with her three children, one of them in her arms' (Cat. of the De Vieux-Viller sale, 1788).
Pendant to *Landscape with a woman holding a child wrapped in a woollen blanket*, No. 145.

Literature: P. de Nolhac, p. 135.

Collections: De V[ieux-V]iller sale, 18th February 1788, Lot 134 (together with its pendant).

145. LANDSCAPE WITH A WOMAN HOLDING A CHILD WRAPPED IN A WOOLLEN BLANKET (PAYSAGE AVEC UNE FEMME TENANT UN ENFANT ENVELOPPÉ DANS UNE COUVERTURE DE LAINE). Lost.

Canvas, 62×46 cm.
Pendant to *Landscape with a Bridge*, No. 144.

Literature: P. de Nolhac, P. 135.

Collections: De V[ieux-V]illier sale, 18th February 1788, Lot 134 (together with its pendant).

146. YOUNG WOMAN HOLDING A CHILD WRAPPED IN WHITE (JEUNE FEMME TENANT UN ENFANT ENVELOPPÉ DE BLANC). Sketch. Paris, Musée du Louvre. *Fig.* 83

Oval canvas, 47×32 cm.

Catalogued: R. Portalis, p. 280.
Literature: L. Horsin-Déon, *les Cabinets d'amateurs à Paris, le Cabinet de Mr. Lacaze*, in *l'Artiste*, 1st December 1861, p. 244; A. Dayot and L. Vaillat, *l'oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 81; G. Brière, *Musée National du Louvre, Catalogue des Peintures, Ecole française*, No. 300.
Study for the preceding composition or fragment of a larger one (?).

Collections: LaCaze collection; gift to the Musée du Louvre, in 1869 LaCaze collection Cat. No. 201).

147. COUNTRYWOMAN, SEATED NEAR A FOUNTAIN, SUCKLING A CHILD (PAYSANNE, ASSISE PRÈS D'UNE FONTAINE, ALLAITANT UN ENFANT). Lost.

Canvas, 34×44 cm.

Fig. 84 Cat. No. 148

'Peasant woman . . . suckling a child, while another is at her knees; nearby a cow; a landscape in the background' (Cat. of the Godefroy sale, 1785).

Collections: Godefroy sale, 25th April, resumed on 15th November 1785, Lot 65.

148. SHEPHERDS IN A LANDSCAPE, also called THE HERDSMAN or THE SHEPHERDS (BERGERS DANS UN PAYSAGE, dit aussi LE PÂTRE, OU LES BERGERS). New York, Messrs. Wildenstein. *Fig.* 84

Canvas, 37×45 cm.

Exhibited: Masterpieces of Painting through Six Centuries, Allied Art Association, Houston, 1952, No. 42; XVIIIth Century Masterpieces, Society of the Four Arts, Palm Beach, Florida, 1952–53, No. 10.
Literature: P. de Nolhac, p. 135.

Collections: [Trouard] sale, 22nd February 1779, Lot 83 (150 livres, bt. by Dulac); V. Doat sale, 26th May 1883, Lot 6.

149. LANDSCAPE WITH RIVER, SHADOW EFFECT (PAYSAGE AVEC RIVIÈRE – EFFET D'OMBRE). Lost.

Canvas, 38×45 cm.

'On the left a river and a distant prospect; in the foreground a young woman carrying a bundle on her head, accompanied by a small boy: they are passing by a shepherd on a donkey near two bullocks and a heifer under some leafy trees' (Cat. of the Dubois sale, 1784).
Literature: P. de Nolhac, p. 137.

Collections: Dubois sale, 31st March 1784, Lot 131 (621 livres, bt. by Desmarest).

150–151. WOMEN WITH CHILDREN IN A LANDSCAPE (FEMMES ET ENFANTS DANS UN PAYSAGE). Still to be identified.

Canvas, 46×[?] cm. (The width is not quoted in the sale catalogue.)
Pendants.

Collections: Anonymous sale, 8th July 1793, Lot 13.

152. LANDSCAPE WITH PEASANTS AND ANIMALS, also called THE RETURN OF THE HERD (PAYSAGE AVEC PAYSANS ET ANIMAUX, dit aussi LA RENTRÉE DU TROUPEAU). Worcester, Mass., Worcester Art Museum. *Plate* 18

Canvas, 65×80 cm.

Signed.

Exhibited: Chardin-Fragonard, 1907, No. 106; Fragonard, 1921, No. 17; Le Paysage français de Poussin à Corot, Petit Palais, 1925, No. 109; le XVIIIe siècle aux Champs, Bagatelle, 1929, No. 20.
Catalogued: R. Portalis, p. 272 (without measurements).

Collections: Marquis d'Harcourt collection; Theodore T. and Mary G. Ellis collection; gift to the Worcester Art Museum.

153. LANDSCAPE OR HERDSMAN STANDING ON A KNOLL (PÂTRE DEBOUT SUR UNE BUTTE). Lost.

Canvas, 59×49 cm.

'One sees a herdsman standing on a knoll. He plays the flute, his dog is beside him, and a peasant woman listens. On the same side, open country; on the other, rocks and trees. The rocks are fine, the herdsman is well lit and effective; the woman is weak and dull, the sky is bad.' (Diderot, *Oeuvres*, ed. Assezat, vol. X, p. 407.)

Exhibited: Salon of 1765, No. 177, under the title: *Paysage*; Salon de la Correspondance, June 1782.

Catalogued: E. and J. de Goncourt, Vol. III, pp. 317, 318; R. Portalis, p. 285.

Literature: Journal encyclopédique, 15th November 1765, p. 84; Diderot, *Salon de* 1765, *Oeuvres*, ed. Assezat, Vol. X, pp. 407, 409; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, 1907, p. 289; G. Wildenstein, *Mélanges*, Vol. II, pp. 11, 19.

Collections: Bergeret de Grancourt.

153 bis. THE SHEPHERDS (LES BERGERS). Lost. *Fig.* 85

Oval canvas, 40×30 cm.

Catalogued: R. Portalis, p. 283.
Literature: P. de Nolhac, p. 134.

Fig. 85 Cat. No. 153 bis

Fig. 85 bis Cat. No. 154

Fig. 85 ter Cat. No. 154

Collections: Nogaret sale, 23rd February 1778, Lot 51 (600 livres); Vassal de St.-Hubert sale, 24th April 1783, Lot 66 (bt. by Rémy); R. de St.-Victor sale, 25th December 1822, Lot 623; Brunet-Denon sale, 2nd February 1846, Lot 333; Rouart sale, 9–11th December 1912, Lot 38 (bought in); anonymous sale, Charpentier, 10th December 1935, Lot 36 (not bought); Fabiani collection.

154. THE SHEPHERDS (LES BERGERS); HERDSMAN RESTING (PÂTRE AU REPOS). Pendants. Paris, Private Collection. *Figs.* 85 bis and ter

Canvas, oval, each 40×30 cm.

Catalogued: R. Portalis, p. 284.
Literature: R. Portalis, p. 272; P. de Nolhac, p. 134.

Collections: Beurnonville sale, 9–16th May 1881, No. 65; Private collection, Paris.

155. WOMAN SINGING IN A LANDSCAPE (FEMME CHANTANT DANS UN PAYSAGE). Lost.

Canvas, 40×30 cm.

'The woman is seated; a shepherd behind a tree appears to be listening to her' (Cat. of the Menil sale, 1777).

Collections: Menil sale, 5th April 1777, Lot 35.

156. A MAN PLAYS A FLAGEOLET BESIDE A WOMAN: NEARBY A SHEPHERD WATCHES HIS SHEEP (UN HOMME JOUE DU FLAGEOLET À CÔTÉ D'UNE FEMME, AUPRÈS UN BERGER GARDE SES MOUTONS). Lost.

Canvas, 54×40 cm.
Pendant to *A man and a Woman leading animals*, No. 157.

Exhibited: Perhaps Salon de la Correspondance, August 1783, No. 156 or 157: *Paysage avec figures d'hommes et d'animaux*, belonging to Comte de Choiseul-Gouffier.

Catalogued: R. Portalis, p. 279.

Collections: Duc de Gramont sale, 16th January 1775 (not 1774, as R. Portalis says), Lot 82 (together with its pendant); may have been in the Comte de Choiseul-Gouffier collection.

157. A MAN AND A WOMAN LEADING ANIMALS (UN HOMME ET UNE FEMME CONDUISANT DES ANIMAUX). Lost.

Canvas, 54×40 cm.
Pendant to *A Man playing a flageolet*, No. 156.

Exhibited: Perhaps Salon de la Correspondance, August 1783, No. 156 or 157: *Paysage avec figures d'hommes et d'animaux*, belonging to Comte de Choiseul-Gouffier.

Catalogued: R. Portalis, p. 279.

Collections: Duc de Gramont sale, 16th January 1775, Lot 82 (together with its pendant); may have been in the Comte de Choiseul-Gouffier collection.

158. A YOUNG HERDSMAN ABOUT TO AWAKEN HIS SLEEPING SHEPHERDESS GENTLY, also called PASTORAL REPOSE (UN JEUNE PÂTRE VIENT DOUCEMENT RÉVEILLER SA BERGÈRE ENDORMIE, dit aussi REPOS CHAMPÊTRE). Lost.

Pendant to *A young Village Woman lying at the foot of a tree and looking at her Swain*, No. 159.

Literature: P. de Nolhac, p. 135.

Collections: [Baché, Brilliant, de Cossé, Quenet, etc.] sale, 22nd April 1776, Lot 85 (1,500 livres according to Nolhac, together with its pendant).

159. A YOUNG VILLAGE WOMAN, LYING AT THE FOOT OF A TREE, LOOKS AT HER SWAIN, also called PASTORAL REPOSE (UNE JEUNE VILLAGEOISE COUCHÉE AU PIED D'UN ARBRE REGARDE SON BERGER, dit aussi REPOS CHAMPÊTRE). Lost.

Pendant to *A young Herdsman about to awaken his sleeping Shepherdess gently*, No. 158.

Literature: P. de Nolhac, p. 135.

Collections: [Baché, Brillant, de Cossé, Quenet, etc.] sale, 22nd April 1776, Lot 85 (1,500 livres, according to P. de Nolhac, together with its pendant).

160. THE WASHERWOMEN, LANDSCAPE WITH THREE WASHERWOMEN, also called THE LAUNDRESSES (LES LAVEUSES, PAYSAGE AVEC TROIS LAVANDIÈRES, dit aussi LES BLANCHISSEUSES). New York, Messrs. Wildenstein. *Plate* 19

Canvas, 37×45 cm.
Pendant to *Man gathering wood*, No. 161.

Signed: 'Fragonard' on the lintel of the thatched cottage door.
Exhibited: Landscape Painting, Wadsworth Atheneum, Hartford, 1931, No. 59; Painting of the French Countryside, Toledo Museum of Art, 1945, No. 2 (with the mention: 'Landscape').
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 282.
Literature: P. de Nolhac, p. 139.

Collections: Sale of Lebrun and others, 11–16th December 1780, Lot 181 (1,092 livres, bt. by de Champsecret, together with its pendant); Lambert and du P[orail] sale, 27th March 1787, Lot 223 (1,006 livres, bt. by Aubert together with its pendant); [Saubert and Desmarets] sale, 17th March 1789, Lot 93; Mlle. Goman [or Lacaille] sale, 23rd January 1792, Lot 69 (together with its pendant); Walferdin sale, 12–16th April 1880, Lot 7 (bt. by Malinet); [Brame] sale, 20th March 1883, Lot 12; C[ourtin] sale, 29th March 1886; anonymous sale, 4th March 1897, Lot 17; Baron Vitta collection.

161. MOUNTAINOUS LANDSCAPE: A MAN GATHERING WOOD (PAYSAGE MONTAGNEUX: UN HOMME OCCUPÉ À RAMASSER DU BOIS). Lost.

Canvas, 37×45 cm.

'A forest clearing, in the foreground a man gathering wood which he is putting in a wheelbarrow nearby; further to the left on a stretch of grass a woman and child are lying; in the distance a lane can be seen, with a cart drawn by several horses . . . ' (Cat. of the Lambert and du Porail sale, 1787).
Pendant to *Three Washerwomen*, No. 160.

Literature: P. de Nolhac, p. 139.

Collections: Sale of Lebrun and others, 11th December 1780, Lot 181 (1,092 livres, bt. by de Champsecret, together with its pendant); Lambert and du P[orail] sale, 27th March 1787, Lot 223 (1,006 livres, bt. by Aubert, together with its pendant); [Saubert and Desmarets] sale, 17th March 1789, Lot 93 (together with its pendant); Mlle. Goman [or Lacaille] sale, 23rd January 1792, Lot 69 (together with its pendant); anonymous sale 27–28th January 1833, Lot 71 (sold alone); may have been in anonymous sale, 25–26th March 1833, Lot 62; V. Doat sale, 26th May 1883, Lot 7: *L'approche de l'orage*.

162. THE POOL (L'ÉTANG). Lost.

Canvas, 37×47 cm.

'On a piece of high ground covered with grass, a woman and a man sit chatting; further off a wood; in the foreground the pool with some men among the reeds pulling along a boat with a woman in it' (Cat. of the Leroy de Senneville sale, 1780).
Pendant to *The Pond*, or *The Thick Forest*, No. 163.

Literature: P. de Nolhac, p. 137.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 52 (1,430 livres, bt. by Quenet, with its pendant).

163. THE POND, or THE THICK FOREST, also called THE WATERING PLACE (LA MARE, ou L'ÉPAISSE FORÊT, dit aussi L'ABREUVOIR). Private Collection. *Fig.* 86

Canvas, 38×46 cm.
Pendant to *The Pool*, No. 162.

Exhibited: Tableaux et Dessins, principalement de l'Ecole française du XVIIIe siècle, 1860, No. 136; Peintres de la Réalité au XVIIIe siècle, Cailleux, 1945, No. 16.
Catalogued: R. Portalis, p. 282.

Fig. 86 Cat. No. 163

Fig. 87 Cat. No. 164

Literature: P. de Nolhac, p. 137.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 52 (1,430 livres, bt. by Quenet, together with its pendant); Walferdin collection from 1860; Walferdin sale, 10–11th April 1880, Lot 6 (bt. by Malinet); Vicomtesse de Courval collection; Princesse de Poix collection; Duchesse de Mouchy collection.

164. THE FORD (LE GUÉ). Chartres, Museum. *Fig.* 87

Canvas, 28×38 cm.

Exhibited: Le Paysage français de Poussin à Corot, Petit Palais, 1925, No. 10; Landscape in French Art 1500–1900, Royal Academy, London, 1949–50, No. 95; Het Franse Landschap van Poussin tot Cézanne, Rijksmuseum, Amsterdam, 1951, No. 99; Französische Malerei von Poussin bis Ingres, Kunsthalle, Hamburg, 1952, and Munich, Alte Pinakothek, 1952–53, No. 22; Fragonard, Berne, 1954, No. 6; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 27.
Literature: Catalogue du Musée de Chartres, 1954, No. 37 (Inv. 5638).

Collections: J. Courtois collection; given by J. Courtois to the Chartres Museum in 1889.

165. HARVESTERS RESTING (MOISSONNEURS AU REPOS). Private Collection. *Fig.* 88

Canvas, 55×63 cm.

Exhibited: Chardin-Fragonard, 1907, No. 119; Tableaux anciens principalement de l'Ecole française du XVIIIe siècle, Wildenstein, 1913, No. 11; Fragonard, Wildenstein, New York, 1914, No. 18.

Collections: [Trouard] sale, 22nd February 1779, Lot 81 (730 livres, bt. by Paillet); Larochefoucault-Liancourt sale, 20th June 1827, Lot 20; A. Lehmann collection; Messrs. Wildenstein collection, New York.

166. THE HARVESTERS, LANDSCAPE (LES MOISSONNEURS, PAYSAGE). Lost.

Oval canvas, 30×21 cm.
Perhaps connected with No. 174.

'A piece of high, stony ground; to the right in the foreground, a hut, some harvesters' (Cat. of the Choiseul-Stainville sale, 1784).

Collections: Choiseul-Stainville sale, 21st–24th May 1784, Lot 7.

167. STORMY WEATHER (LE TEMPS ORAGEUX). Mulhouse, Mr. Maurice Köhler-Schlumberger. *Fig.* 89

Canvas, 50×61 cm.

Engraved: by J. Mathieu; the engraving, dedicated to the Comte de Choiseul-Gouffier in-folio en largeur, is mentioned by: R. Portalis, p. 331; Ch. Blanc, *Histoire des Peintres*, Vol. II, p. 11; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, pp. 75, 76.
Exhibited: Chefs d'oeuvre de l'Art Français, Musée d'Art Moderne 1937 (supplement to the catalogue, p. 8).
Catalogued: E. and J. de Goncourt, Vol. III, p. 338; R. Portalis, p. 289.

168. STORMY WEATHER (LE TEMPS ORAGEUX). Lost.

Canvas, 55×81 cm.

Collections: Anonymous sale, 27th December 1793, Lot 12.

169. LANDSCAPE WITH A SEATED WOMAN (PAYSAGE À LA FEMME ASSISE). Lost.

Canvas, 31×40 cm.

'A woman sitting in the shade of a big tree, further off a peasant woman and three cows' (Cat. of the Leroy de Senneville sale, 1784).
Pendant to *Young Boy beside a wheelbarrow*, No. 170.

Literature: P. de Nolhac, p. 135.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 53 (320 livres, bt. by Quenet together with its pendant – both bought in); Leroy de Senneville sale, 26th April 1784, Lot 29 (220 livres, together with its pendant, bt. by Dubois).

170. LANDSCAPE WITH A YOUNG BOY BESIDE A WHEELBARROW (PAYSAGE AU JEUNE GARÇON PRÈS D'UNE BROUETTE). Lost.

Fig. 88 Cat. No. 165

Fig. 89 Cat. No. 167

Fig. 90 Cat. No. 174

Canvas, 31×40 cm.

'. . . two young women looking at him' (Leroy de Senneville sale Catalogue, 1784).
Pendant to *Landscape with a seated Woman*, No. 169.

Literature: P. de Nolhac, p. 135.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 53 (320 livres, bt. by Quenet together with its pendant, both bought in); Leroy de Senneville sale, 26th April 1784, Lot 29 (220 livres, together with its pendant, bt. by Dubois).

171. THE OLD OAK (LE VIEUX CHÊNE). Lost.

Panel. (No measurements: 'A little picture'.)

'A view of a countryside with the remains of an old oak in the foreground near two trees; in front and in a transverse plane are a man and woman preceded by a dog; further off, a shaft of sunlight strikes some tree-tops' (Cat. of [Fould, Morice Savalète] sale, 1799).

Literature: P. de Nolhac, p. 142.

Collections: [Fould, Morice, Savalète] sale, 15–16 germinal, an VII (4–8th April 1799), No. 124.

172. WOODED AND HILLY LANDSCAPE (PAYSAGE BOISÉ ET ACCIDENTÉ). Private Collection. *Fig.* 92

Panel, 22×32 cm.

Exhibited: Les Maîtres anciens, Grand Hôtel, Roubaix, 1926, No. 14; le XVIIIe siècle aux Champs, Bagatelle, 1929, No. 22.
Catalogued: R. Portalis, p. 289.
Literature: P. de Nolhac, p. 136.

Collections: Marquis de Montesquiou sale, 9th December 1788, Lot 258 (230 livres, bt. by Lebrun); Horsin-Déon sale, 26th March 1868, Lot 12; A. Beurdeley sale, 6–7th May 1920, Lot 153 (bt. by Weiss); Weiss collection; Mme. Louis Paraf collection; anonymous sale, 6th May 1925, Lot 75.

173. BUILDINGS AND FIGURES (FABRIQUE ET FIGURES). Lost.

Canvas, 35×38 cm.

'View of a flat, open countryside, with, on the right, buildings and monuments surrounded by trees; in the foreground two figures. A luminous and silvery picture' (Cat. of the Goman sale, 1792, with the words: 'Ruysdael and Fragonard').

Collections: [Mme. Goman] sale, 6th February 1792, Lot 32.

174. LANDSCAPE WITH THATCHED COTTAGES IN A MOUNTAINOUS PLACE (PAYSAGE AVEC CHAUMIÈRE DANS UN SITE MONTAGNEUX). Rouen, Museum. *Fig.* 90

Oval canvas, 30×26 cm. See No. 166.

Catalogued: R. Portalis, p. 284.

Collections: Descamps collection.

175. THE MOUND (LE TERTRE). England, Mr. Clive Cookson. *Fig.* 93

Canvas, 37×45 cm.

Exhibited: Tableaux et Dessins de l'Ecole française, principalement du XVIIIe siècle, 1860, No. 137; Landscape in French Art 1550–1900, Royal Academy, London, 1949–50, No. 128.
Catalogued: R. Portalis, p. 289.
Literature: R. Portalis, *la vente Walferdin*, in *Gazette des Beaux-Arts*, April 1880, p. 305; R. Portalis, p. 126; V. Josz, *Fragonard*, p. 161; P. de Nolhac, p. 136.

Collections: Walferdin sale, 12–16th April 1880, Lot 26 (bt. by Borthon, Dijon); N. Borthon collection, Dijon (Borthon collection catalogue, 1890, Dijon, No. 35); d'Hotelans collection; Borthon's son-in-law of d'Hotelans; Messrs. Wildenstein, New York.

176. THE GLADE, or LANDSCAPE WITH A HORSEMAN (LA CLAIRIÈRE, ou PAYSAGE AU CAVALIER). Detroit, Michigan, Detroit Institute of Art. *Fig.* 94

Canvas, 37×44 cm.

Exhibited: David-Weill Pictures, Wildenstein, 1937, No. 15; Landscape Painting from Patinir to Hubert Robert, John Hopkins University, 1941, No. 57 (Wildenstein collection); The XVIIIth Century Art of France and England, Montreal, 1950, No. 24.
Literature: P. de Nolhac, p. 134, under the title: *Les bergers*, G. Henriot, *Collection David-Weill*, Vol. I, p. 115–117; P. L. Grigaut, *Realistic Landscape by Frago*, in *Detroit Institute Bulletin*, 1948–49, V. 28, No. 1, p. 14; E. P. Richardson, *Catalogue of the Paintings and Sculptures given by Edgar B. Whitcombs and Anna Scripps Whitcombs to the Detroit Institute of Arts*, 1954, p. 77.

Collections: Huot-Fragonard sale, 19–20th May 1876, Lot 55; de Beurnonville sale, 30th–31st January 1885, Lot 13; David-Weil collection; Messrs. Wildenstein collection; gift of Mr. and Mrs. Edgar B. Whitcombs, 1948, to the Detroit Institute of Art.

177. LANDSCAPE WITH ANIMALS (PAYSAGE AVEC ANIMAUX). Quimper, Museum. *Fig.* 91

Oval canvas, 45×63 cm.
I have not seen this picture.

Literature: Catalogue, Musée de Quimper, 1873, p. 145, No. 618.

Fig. 91 Cat. No. 177

Fig. 92 Cat. No. 172

Fig. 93 Cat. No. 175

Fig. 94 Cat. No. 176

Fig. 95 Cat. No. 178

Fig. 96 Cat. No. 179

Fig. 97 Cat. No. 180

Fig. 98 Cat. No. 182

Fig. 99 Cat. No. 183

178. THE STREAM OF WATER (LE COURS D'EAU). Private Collection. *Fig.* 95

Canvas, 57×67 cm.

Catalogued: R. Portalis, p. 274.
Literature: P. de Nolhac, p. 137.

Collections: Laperlier collection; Walferdin sale, 3rd April 1880, Lot 16; Mme. Charras sale, 2nd–3rd April, 1917, Lot 7 (bt. by Trotti).

179. THE HERD (LE TROUPEAU). Private Collection. *Fig.* 96

Canvas, 31×40 cm.
Pendant to *The Two Windmills*, No. 180.

Signed: Fragonard fecit, 1775.
Exhibited: Fragonard, 1921, No. 86.

Collections: A. Panhard collection.

180. THE TWO WINDMILLS (LES DEUX MOULINS À VENT). Private Collection. *Fig.* 97

Canvas, 31×40 cm.
Pendant to *The Herd*, No. 179.

Signed: Fragonard.
Exhibited: Fragonard, 1921, No. 85.
Literature: P. Ratouis de Limay, *le Président Robert de Saint-Victor*, in *Mélanges Lemonnier, Archives de l'Art français*, 1913, p. 439.

Collections: Robert de Saint-Victor sale, 26th November 1822, Lot 621; A. Panhard collection.

181. THE WINDMILL (LE MOULIN À VENT). Lost.

Canvas, 31×40 cm.

'It is near two thatched cottages, built on the edge of the river.'

Catalogued: R. Portalis, pp. 283, 290.
Literature: P. de Nolhac, p. 143.

Collections: May have been the '*Ferme et moulin près d'une rivière*' in the V[ieux-V]iller sale, 18th February 1788, Lot 135 (159 livres 19 sols, bt. by de Courmont); Widow Lebas de Courmont sale, 26th May 1795, Lot 39: 'after Ruysdaël'; Huot-Fragonard sale, 19–20th May 1876, Lot 6; de Beurnonville sale, 3rd June 1884, Lot 383 (bt. by Cohn).

182. AUTUMN LANDSCAPE (PAYSAGE D'AUTOMNE). Amiens, Musée de Picardie. *Fig.* 98

Canvas, 21×32 cm.

Literature: L. Gonse, *Musée de France*, p. 15; *Catalogue des Tableaux du Musée de Picardie*, 1911, No. 145.

Collections: O. and E. Lavalard de Roye collection; gift in 1890 to Musée de Picardie, Amiens, No. 145 of the Lavalard collection.

183. LANDSCAPE WITH A LARGE STRETCH OF GREENSWARD (PAYSAGE TRAVERSÉ PAR UNE GRANDE PELOUSE). Compiegne, Museum. *Fig.* 99

Canvas, 63×91 cm.

Exhibited: Musée du Louvre, collection of Louis XVIII, No. 209; French Art 1500–1900, London, Royal Academy, 1949–50, No. 94; Fragonard, Berne, 1954, No. 3 (with the title *Les lavandières*); De Tiepolo à Goya, Bordeaux, 1956, No. 74; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 2.
Catalogued: R. Portalis, p. 284: *Paysage avec laveuses, près d'une rivière.*
Literature: Thierry, *Guide des Amateurs à Paris*, Vol. II, p. 547; *Notice des Tableaux placés dans les appartements du château de Saint-Cloud*, 1831, No. 196; F. Villot, Musée du Louvre, *Notice des tableaux de l'Ecole française*, 1892, No. 209; P. Durrieu, *Catalogue du Musée de Compiègne* 1893, No. 52 bis; P. de Nolhac, p. 139.

Collections: [de Vaudreuil] sale, 26th November 1787, Lot 110 (1,235 livres, bt. by Beryten); acquired 25th September 1822 by Louis XVIII from the Marquis de Langeac (included in the lot of 20,000 francs), for the Palais de Saint-Cloud (where it was placed in the bedroom of the Duc d'Orleans' tutor, in 1831); Musée du Louvre, in the Galerie d'Apollon in 1837, on the window side; sent to the Musée de Compiègne in 1887.

184. LANDSCAPE WITH AN ITALIAN TERRACE (PAYSAGE AVEC TERRASSES À L'ITALIENNE). Private Collection.

Canvas, 50×60 cm.

Fig. 100 Cat. No. 187

Exhibited: Fragonard, 1921, No. 18.
Catalogued: R. Portalis, p. 284.

Collections: Anonymous sale, 15th March 1873, Lot 27; Walferdin collection; F. Doistau sale, 9–11th June 1909, Lot 42, with reference to the Walferdin origin (bt. by Messrs. Wildenstein); F. Doistau sale, 5–6th March 1937, Lot 29 (bt. by Gonnat).

185. THE TWO WASHERWOMEN, also called THE POND, or FISHING FOR CRAYFISH (LES DEUX LAVEUSES, dit aussi LA MARE, ou LA PÊCHE AUX ÉCREVISSES). Lost.

Canvas, 65×71 cm.

'A landscape luxuriant with trees; on the left a track goes up to a bit of high and sandy ground, which seems to lead to the beginning of a thick wood; in the foreground two young women are washing their clothes in a pool, and to the right a dog is chasing ducks. . . . This little piece . . . is reminiscent of a picture by Ruysdaël belonging to M. Lempereur' (Cat. of the Leroy de Senneville sale, 1780).
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, pp. 276, 282, 284.
Literature: R. Portalis, p. 127; P. de Nolhac, p. 138.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 49 (not sold); Leroy de Senneville sale, 26th April 1784, Lot 28 (144 livres, bt. by Quenet); anonymous sale, 2nd May 1870, Lot 13; anonymous sale, 27th April 1872, Lot 6; Walferdin sale, 3rd April 1880, Lot 15 (bt. by Brame); may have been in A. Febvre sale, 17–20th April 1882, Lot 10.

186. THE THREE WASHERWOMEN (LES TROIS LAVEUSES). Lost.

Canvas, 27×33 cm.

'In the foreground three women are washing their clothes near a spring. A rustic and mountainous scene. To the left, a thatched cottage surrounded by bushes' (Cat. of the sale of 17th March 1788).

Collections: Anonymous sale, 17th March 1788, Lot 93.

187. THE COWHERDS, or THE MEETING UNDER THE WILLOWS (LES BERGERS, OU LA RENCONTRE SOUS LES SAULES). Private Collection. *Fig.* 100

Panel, 32×23 cm.

Exhibited: Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 21; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 4.

Collections: Anonymous sale, 3rd April 1946 (without catalogue); Tricou collection; Etienne Ader collection.

188. THE THREE TREES (LES TROIS ARBRES). Mr. Cailleux. *Fig.* 101

Panel, 34×24 cm.

Exhibited: Peintures de la réalité au XVIIIe siècle, Cailleux, 1945, No. 18; Landscape in French Art, 1500–1900, Royal Academy, London, 1949–50, No. 96; Fragonard, Berne, 1954, No. 5.
Catalogued: R. Portalis, p. 290: '*Paysage rappelant la manière des hollandais.*'
Literature: R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 11; P. de Nolhac, p. 144, who compares this picture to works by Paul Potter; A. Dayot, *La Peinture Française au XVIIIe siècle*, p. 225; L. Réau, *Les Influences Flamandes et Hollandaises dans l'oeuvre de Fragonard*, in *Revue Belge d'Archéologie et d'Histoire de l'Art*, April 1932.
Collections: Walferdin sale, 12–16th April 1880, Lot 13; de Pomereu collection.

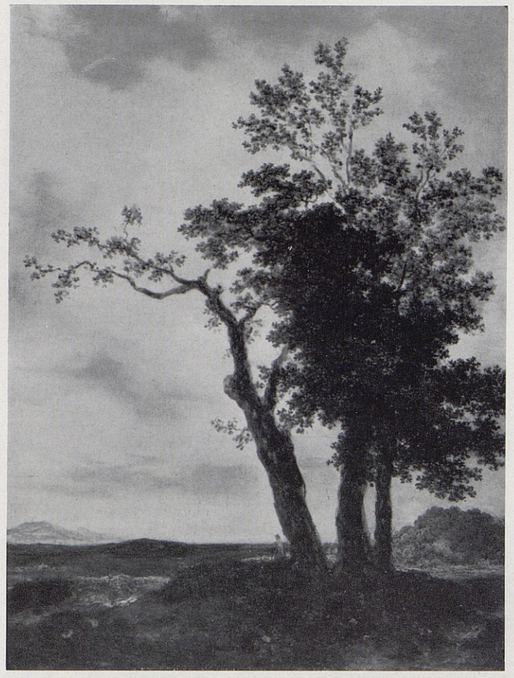


Fig. 101 Cat. No. 188

189. THE SCULPTOR'S VISION (LA VISION DU SCULPTEUR). New York. Private Collection. *Plate* 20

Canvas, 72×60 cm.

Exhibited: Exposition de tableaux anciens, Paris 1880, No. 94; Fragonard, 1921, No. 25; David-Weill Pictures, Wildenstein, New York, 1937, No. 17.
Catalogued: R. Portalis, p. 291.
Literature: R. Portalis, p. 68; P. de Nolhac, pp. 50, 154; R. Nevill, *H. Fragonard*, in the *Burlington Magazine*, 1903, Vol. III, p. 286; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, XXI, 1907, pp. 226, 294; V. Josz, *Fragonard*, p. 105; G. Grappe, *H. Fragonard*, Vol. I, p. 17; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 25; G. Wildenstein, *L'Exposition Fragonard au pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 360; P. de Nolhac, 1931, p. 96; L. Guerry-Brion, *Fragonard*, n.p.

It depicts Graces and Cupids presenting the medallion of Mme. de Pompadour to a young sculptor – a subject in the manner of Cochin. This allegorical picture may have been painted to celebrate the return to health of Mme. de Pompadour, in which case it would date from 1757 (in November 1757, Mme. de Pompadour was so ill that she made her will, cf. Goncourt, *Mme. de Pompadour*, p. 391), or from 1764, the year in which the Marquise died and in which, during her last illness, she made a temporary recovery and thought herself to be cured (cf. Goncourt, *op. cit.*, p. 394).

Collections: Hals sale, 23rd November 1868, Lot 19; de Beurnonville sale, 9–16th May 1881, Lot 59 (bt. by G. Pereire); G. Pereire collection; Uzielli collection; Messrs. Wildenstein; D. David-Weill collection; P. David-Weill collection, New York.

190. HEAD OF AN OLD MAN WITH HAIR AND WHITE BEARD (TÊTE DE VIEILLARD VUE DE FACE, AVEC CHEVEUX ET BARBE BLANCHE). Lost.

The material on which the picture was painted is not given in the sale catalogue; 49×40 cm.

Collections: [De Ghendt] sale, 15th November 1779, Lot 32 (11 livres, 19 sols, bt. by Demavert for Radelle).

191. HEAD OF AN OLD MAN (TÊTE DE VIEILLARD). Study in the manner of Rembrandt. Lost.

Canvas, 24×16 cm.

Collections: [Abbé de Gevigney] sale, 1st December 1779, Lot 596: *Tête de Vieillard peinte dans la manière de Rembrandt* (24 livres, bt. by Dubois); de Stainville sale, 21st–24th May 1784, Lot 8; Desperet sale, 7th June 1865, Lot 350: *Tête à l'huile, dans la manière de Rembrandt.*

192. HEAD OF AN OLD MAN (TÊTE DE VIEILLARD). Cincinnati, Ohio, Georges A. Rentschler. *Plate* 22

Paper glued to canvas, 41×33 cm.

Signed: Frago.

Exhibited: Masterpieces of Art, Cincinnati Art Museum, 1941, No. 19.

Collections: Certainly in [de Ghendt] sale, 15th November 1779, Lot 34: *Tête de Vieillard, style de Rembrandt*; anonymous sale, 30th January 1843, Lot 106; Barroilhet collection; Warneck sale, 27–28th May 1926, Lot 100; Messrs. Wildenstein collection, New York.

193. STUDY OF THE HEAD OF AN OLD MAN (ÉTUDE DE TÊTE DE VIEILLARD). Still to be identified.

Literature: Hall Inventory, 10th May 1778: 'List of my pictures, with the price I gave for them' (cf. F. Villot, *Hall*, p. 74); V. Josz, *Fragonard*, p. 216.

Collections: Collection of the miniaturist Hall, who bought this study for 36 livres.

194. BUST OF A PHILOSOPHER (BUSTE DE PHILOSOPHE). Still to be identified.

Canvas, 54×81 cm.

Collections: Anonymous sale, 8th July 1793, Lot 19.

195. PHILOSOPHER SEATED, HIS RIGHT ELBOW RESTING ON A STONE PEDESTAL, HIS HEAD SUPPORTED ON HIS HAND (PHILOSOPHE ASSIS, LE COUDE DROIT POSÉ SUR UN SOCLE DE PIERRE, LA TÊTE APPUYÉE SUR LA MAIN). Lost.

Canvas, 98×68 cm.

Catalogued: R. Portalis, p. 285.
Literature: R. Portalis, pp. 16, 67; P. de Nolhac, p. 112; V. Josz, *Fragonard*, p. 35.

Collections: Baudouin sale, 15th February 1770, Lot 35 (19 livres, bt. by Rémy). No doubt identical with *Le Philosophe* which appeared in an anonymous sale, 22nd–23rd November 1837, Lot 40.

196. PHILOSOPHER, WITH BALD HEAD AND WHITE BEARD, SEATED, HIS EYES ON A LARGE BOOK (PHILOSOPHE, TÊTE CHAUVE ET BARBE BLANCHE, ASSIS, LES YEUX FIXÉS SUR UN GRAND LIVRE). Lost.

Oval canvas, 49×65 cm.

Collections: de Ghendt sale, 15th November 1779, Lot 28 (120 livres bt. by Movis).

197. OLD MAN IN BLACK, HALF-LENGTH, ALMOST FULL FACE, IN THE MANNER OF REMBRANDT (VIEILLARD À MI-CORPS, LA TÊTE PRESQUE DE FACE, VÊTU DE NOIR, DANS LE GENRE DE REMBRANDT). Lost.

Canvas, 38×32 cm.

Catalogued: R. Portalis, p. 290.
Literature: P. de Nolhac, p. 112.

Collections: Baudoin sale, 15th February 1770, Lot 37 (12 livres 16 sols, bt. by La Combe); anonymous sale on Lebrun's premises, 3rd December 1782, Lot 89.

198. BUST OF A MAN MEDITATING (HOMME EN BUSTE EN MÉDITATION). Lost.

Panel, 17×14 cm.
Pendant to *A Man drawing*, No. 199.

Literature: Recueil de tableaux [d'Arras] . . . destinés pour le Museum, par Doncre, peintre commissaire, 2 Vendémiaire, An III (23rd September 1794), No. 25, Ms. (A.N. F[17] 1270 B).

Collections: Private collection at Arras, seized during the Revolution and reserved for the Musée du Louvre, 1794.

199. A MAN DRAWING (HOMME DESSINANT). Lost.

Panel, 17×14 cm.

Pendant to *Bust of a Man meditating*, No. 198.

Literature: Recueil de tableaux [d'Arras] . . . destinés pour le Museum, par Doncre, peintre commissaire, 2 Vendémiaire, an III (23rd September 1794), No. 25, Ms. (ibid).

Collections: Private collection at Arras, seized during the Revolution and reserved for the Musée du Louvre, 1794.

200. AN OLD MAN, HALF-LENGTH, HIS CLOSED FISTS RESTING ON THE TABLE (VIEILLARD À MI-CORPS, LES POINGS FERMÉS POSÉS SUR UNE TABLE). Lost.

Canvas, 73×57 cm.

Catalogued: R. Portalis, p. 291.
Literature: R. Portalis, p. 67; P. de Nolhac, p. 112.

Collections: Baudoin sale, 15th February 1770, Lot 36 (36 livres 5 sols, bt. by Rémy); doubtless in anonymous sale 25th October 1781, Lot 37: *Vieillard devant une table, dessus de porte.*

201. AN OLD MAN, HALF-LENGTH, NEAR A TABLE ON WHICH THERE IS A BOOK (VIEILLARD À MI-CORPS PRÈS D'UNE TABLE SUR LAQUELLE UN LIVRE EST POSÉ). Lost.

The material on which the picture was painted is not given in the sale catalogue; 66×93 cm.

Literature: P. de Nolhac, p. 148.

Collections: De P[ille] sale, 17–18th May 1786, Lot 18.

202. S. JEROME READING (ST. JÉRÔME LISANT). New York, Private Collection. *Fig.* 102

Oval canvas, 57×71 cm.

Exhibited: David-Weill Pictures, Wildenstein, New York, 1937, No. 20; The French Revolution, Wildenstein, New York, 1943, No. 424; The XVIIIth Century Art of France and England, Museum of the Arts, Montreal, 1950, No. 23.
Literature: Inventaire de Hall, 10th May 1778: '*Etat de mes tableaux avec le prix qu'ils m'ont couté* (cf. F. Villot, *Hall*, p. 75); V. Josz, *Fragonard*, p. 217; Seymour de Ricci, *le Vente Léon-Michel Lévy*, in *Beaux-Arts*, 1st July 1925, p. 216; G. Henriot, *Collection David-Weill*, Vol. I, peintures, p. 129.

Fig. 102 Cat. No. 202

Collections: Doubtless the *S. Jerome lisant, plein d'enthousiasme*, for which Hall, the miniaturist, paid 44 livres; anonymous sale, 23rd May 1903 (bt. by Michel Lévy); Léon-Michel Lévy sale, 17–18th June 1925, Lot 138; Messrs. Wildenstein collection, New York; D. David-Weill collection; P. David-Weill collection.

203. A HEAD SEEN IN THREE-QUARTERS VIEW (TÊTE VUE DE TROIS-QUARTS). Still to be identified.

The material on which the picture was painted is not given in the sale catalogue; 36×29 cm.

Collections: Baudoin sale, 15th February 1770, Lot 38.

Fig. 103 Cat. No. 204

Fig. 104 Cat. No. 205

204. HEAD OF AN OLD MAN (TÊTE DE VIEILLARD). Amiens, Musée de Picardie. *Fig.* 103

Oval canvas, 54×45 cm.

Exhibited: Fragonard, 1921, No. 26; de Tiepolo à Goya, Bordeaux, 1956, No. 75; J. H. Fragonard, Peintures et Dessins, Musée des Beaux-Arts, Besançon, 1956, No. 17; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 17.
Literature: Catalogue du Musée de Picardie, 1899, No. 145; *Catalogue du Musée de Picardie*, 1911, No. 143; A. Boinet, *le Musée d'Amiens*, 1928, pl. LI.

According to the Catalogue of the Musée d'Amiens, 1899, this was a study for a S. Peter.

Collections: Anonymous sale of 29th April 1782, Lot 82; *une tête* (54×45 cm.); collection of the Lavalard Brothers; bequeathed in 1890 to the Musée d'Amiens.

205. HEAD OF AN OLD MAN (TÊTE DE VIEILLARD). Paris, Musée Jacquemart-André. *Fig.* 104

Canvas, 53×42 cm. (oval, squared up).

Exhibited: Union centrale des Beaux-Arts, Pavillon de Flore, 1878, No. 104 (with oval frame), André collection.
Literature: Lady Dilke, *French Painters of the XVIIIth Century*, p. 63; E. Dacier, *L'Art français*, in *Revue de l'Art*, December 1913, p. 468; H. Roujon, *Les collections Jacquemart-André*, in *L'Illustration*, Noël, 1913; Seymour de Ricci, *le Musée Jacquemart-André*, in *Les Arts*, February 1914, p. 22; *Catalogue du Musée Jacquemart-André*, No. 224.

Collections: Edouard André collection.

206. PORTRAIT OF AN AGED MAN (PORTRAIT D'HOMME ÂGÉ). Nice, Musée Chéret. *Fig.* 106

Oval canvas, 61×49 cm.

Exhibited: Trois siècles de Peinture Française, XVI–XVIIIe siècles, Musée Rath, Geneva, 1949, No. 76; Monticelli et le Baroque Provençal, Orangerie, 1953, No. 49; Fragonard, Berne, 1954, No. 18; de Tiepolo à Goya, Bordeaux, 1956, No. 76; Oeuvres de Fragonard, Grasse, 1957, No. 14.

Collections: B[ellanger?] sale, 17th March 1788, Lot 30: as pendant to a painting by Grimou; sale of Sauvage, the painter, 6th December 1808, Lot 38: 'Study of an old man's head, roughly touched in and by way of a first idea (54×49 cm.),' not described as oval; Sabatté sale, 18th November 1945, Champigny (Seine-et-Marne), acquired by the Musée du Louvre and deposited at the Musée Chéret, Nice.

207. HEAD OF AN OLD MAN (TÊTE DE VIEILLARD). (About 1767.) Muncie, Indiana, Ball State Teachers' College. *Fig.* 105

Round canvas, diameter 21 cm.

Exhibited: Salon of 1767, No. 138: *Une tête de vieillard, tableau de forme ronde.*
Catalogued: E. and J. de Goncourt, Vol. III, p. 317; R. Portalis, p. 290.
Literature: Livret du Salon de 1767, No. 138; D. Diderot, *Salon de* 1767, in *Oeuvres* éd. Assézat, Vol. II, p. 296; *Observations sur les peintures . . . exposées au Salon de* 1767, in *Mercure de France*, 25th August 1767; *L'Avant-Coureur*, 1767 (Deloynes, Vol. 49, pp. 1301, 1303, 1304); *Journal encyclopédique*, 1767 (Deloynes, Vol. 49, p. 1300); *L'Année littéraire*, 1767 (Deloynes, Vol. 49, p. 1299); Ch. Blanc, *Histoire des peintres, Ecole française*, Vol. II, p. 8; R. Portalis, p. 67; V. Josz, *Fragonard*, p. 292; V. Josz, *Préface du catalogue de l'exposition de l'Art français au XVIIIe siècle*, Brussels 1904, p. 57; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 55; F. Naquet, *Fragonard*, p. 24; C. Mauclair, *Fragonard*, p. 16; P. de Nolhac, p. 54; G. Grappe, *H. Fragonard*, Vol. I, p. 76; G. Wildenstein, *Fragonard et les expositions de son temps*, in *Mélanges*, Vol. II, pp. 13–14; *Benificence continues, Painting from the E. A. Ball Estate, placed on permanent loan by the Ball Brothers Foundation, Muncie (Indiana)*, 1951, p. 5.

This round picture – an unusual shape for Fragonard – is mentioned in the Salon catalogue for 1767 as being 'from M. Bergeret's collection'. No doubt it was taken back or exchanged by Fragonard, for it was later sold by him to his cousin Maubert (1790).

Collections: M. Bergeret de Grancourt collection (1767). Bergeret dies in 1785. Later this picture was among those sold by Fragonard to his cousin Maubert (1790; Fragonard's receipt was published by de Nolhac, in *Bulletin de l'Art français*, 1907, pp. 11–12) de Blic collection, Grasse; Malvilan collection, Grasse; Messrs. Wildenstein collection, New York; E. A. Ball (Muncie, Ind.).

208. PORTRAIT OF A MAN (PORTRAIT D'HOMME). New York, Mr. André Meyer. *Plate* 23

Canvas, 47×37 cm. (present measurements, after removal of the additions).

Catalogued: R. Portalis, p. 291.

Fig. 105 Cat. No. 207

Fig. 106 Cat. No. 206

Collections: C. Marcille sale, 12–13th January 1857, Lot 56; Bohler sale, 11th April 1888, Lot 135; C. Groult collection; Messrs. Wildenstein collection, New York.

Fig. 107 Cat. No. 209

209. PORTRAIT OF A WOMAN CALLED FRAGONARD'S COOK (PORTRAIT D'UNE FEMME APPELÉE LA CUISINIÈRE DE FRAGONARD). U.S.A., Private Collection. *Fig.* 107

Canvas, 48½×38 cm. (present measurements: 52×46 cm.).

Exhibited: Four Centuries of Portraits, Wildenstein, New York, 1945, No. 31; Thirteen Paintings from the XVth Century to the Present Time, Grandall Public Library, Glen Falls, New York, 1946, No. 3; The Women in French Painting, Wildenstein, New York, 1950, No. 25; Italian, Spanish and French Paintings of the XVIIth and XVIIIth Centuries, University of Michigan Museum of Art and the Grand Rapids Art Gallery, 1951–52, No. 32.

210. THE SLEEPING WARRIOR (LE GUERRIER ENDORMI). Sketch. Lost.

Panel, 31×23 cm.
Study for *The Dream of Love* in the Louvre (No. 211).

Engraved: perhaps by N. F. Regnault, see No. 211 below.

'Crowned by Love and dreaming of a woman who appears to him in a vision, resting on clouds and surrounded by several cupids. This pretty little piece, painted with great warmth of imagination, is done with much skill and sense of colour' (Catalogue of the Chevalier de Clesne sale, 1786).

Collections: Chevalier de C[lesne] sale, 4th December 1786, Lot 81, (100 livres).

211. THE DREAM OF LOVE or THE WARRIOR'S DREAM (LE SONGE D'AMOUR, OU LE RÊVE DU GUERRIER). Paris, Musée du Louvre. *Plate* 21

Canvas, 60×50 cm.

Engraved: Stipple engraving by N. F. Regnault as a pendant to *The Fountain of Love*. The engraving is mentioned in *Journal de Paris*, 1791, p. 460; *Mercure de France*, 19th April 1791; R. Portalis, p. 33.
There are certain discrepancies between the engraving and the picture: The woman's head is quite clear of the veil so that all her hair is visible. Perhaps this print was made after the picture (No. 210) which appeared in the Chevalier de Clesne sale (1786), but has not been seen since.
Exhibited: L'Art du XVIIIe siècle, Georges Petit, 1883, No. 61; Chardin-Fragonard, 1907, No. 136.
Catalogued: E. and J. de Goncourt, Vol. III, p. 327; R. Portalis, p. 289.
Literature: E. and J. de Goncourt, Vol. III, p. 267; R. Portalis, p. 71; P. de Nolhac, p. 117; *les Cabinets d'amateurs à Paris: Cabinet de Mr. Burat*, in *L'Artiste*, 1st December 1861, p. 247; E. and J. de Goncourt, *Fragonard*, in *Gazette des Beaux-Arts*, 1865, Vol. I, p. 138; P. Mantz, *La Collection Burat*, in *L'Artiste*, 1885, Vol. I, No. 121, p. 294; F. Naquet, *Fragonard*, p. 32; V. Josz, *Fragonard*, p. 112; G. Grappe, *H. Fragonard*, p. 17; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 106; J. Guiffrey, *Collection de M. le Baron de Schlicting*, in *les Arts*, February 1906, p. 4; L. de Fourcaud, *Honoré Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, p. 226; H. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, p. 54.

Collections: Marcille sale, 12–13th January 1857, Lot 55 (bt. by Burat); Burat sale, 28–29th April 1885, Lot 70 (bt. by Talleyrand); Marquis de Talleyrand, duc de Dino collection; Messrs. Wildenstein collection; Baron de Schlichting collection, bequeathed by him to the Musée du Louvre in 1915.

212. RUTH AND BOAZ (RUTH ET BOOZ). Lost.

Copper, 10×19 cm.

'A picture full of finesse and expressiveness. It represents Boaz and Ruth; in the background is a house illuminated by a shaft of light; several other figures, some clumps of trees and fine distant prospects complete this exquisite and interesting picture' (Cat. of the sale of 15th December 1777).
Pendant to a picture by Adam Elsheimer.

Literature: P. de Nolhac, p. 164.

Collections: De Gramont sale, 16th January 1775, Lot 83 (mentioned as being painted on wood: 'An Old Testament subject'); anonymous sale arranged by Paillet, 15th December 1777, Lot 56 (594 livres); V[ieux-Viller] sale, 20th December 1781, Lot 100 (measurements reversed, 144 livres, bt. by Devouge); may have been in Baroilhet sale, 10th March 1856, Lot 24.

213. RINALDO IN THE GARDENS OF ARMIDA (RENAUD DANS LES JARDINS D'ARMIDE). Private Collection.
Plate 24 and Colour Plate facing p. 8

Canvas, 72×91 cm.

Subject from Tasso's 'Gerusalemme Liberata'. The opera 'Renaud et Armide' by Quinault and Lulli was revived in Paris in 1761 and 1764.

Pendant to *Rinaldo in the Enchanted Forest*, No. 214.

Engraved: by Courtry for Portalis' work (cf. R. Portalis, p. 330, No. 142).
Exhibited: Fragonard, New York, 1914, No. 19; l'Art français au XVIIIe siècle, Palace of Charlottenborg, Copenhagen, 1935, No. 76; Chefs-d'oeuvre des collections parisiennes, Carnavalet, 1950, No. 18; Monticelli et le baroque provençal, Orangerie, 1953, No. 46; Fragonard, Berne, 1954, No. 31; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 206.
Catalogued: R. Portalis, p. 287.
Literature: R. Portalis, p. 46; V. Josz, *Fragonard*, p. 84; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 55; P. de Nolhac, pp. 51, 154; G. Grappe, *H. Fragonard*, pp. 25, 70–71; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 43; C. Mauclair, *Fragonard*, p. 12; A. Dayot, *Chardin-Fragonard*, in a special number of *L'Art et les Artistes*, June–July 1907, p. 146; A. Dayot, *la Peinture française au XVIIIe siècle*, p. 214; L. de Fourcaud, *Honoré Fragonard*, in *la Revue de l'Art*, 1907, p. 96; G. Grappe, *la Vie et l'Oeuvre de J. H. Fragonard*, 1929, pp. 22, 81; P. de Nolhac, *Fragonard*, 1931, p. 97; F. Fosca, *le XVIIIe siècle, de Watteau à Tiepolo*, p. 96.
Collections: Léopold Flameng sale, 14th April 1882, Lot 27 (bt. by Beurnonville); de Beurnonville sale, 21st–22nd May 1883, Lot 13; Mme. Watel collection; Paul Watel collection; Messrs. Wildenstein collection; Arthur Veil-Picard collection.

214. RINALDO IN THE ENCHANTED FOREST (RENAUD DANS LA FORÊT ENCHANTÉE. Private Collection. *Plate 25*

Canvas, 72×91 cm.

Subject from Tasso's 'Gerusalemme Liberata'.

Pendant to *Rinaldo in the Gardens of Armida*, No. 213.

Exhibited: L'Art Français au XVIIIe siècle, Palace of Charlottenborg, Copenhagen, 1935, No. 77; Chefs-d'oeuvre des Collections Parisiennes, Carnavalet, 1950, No. 19; Monticelli et le Baroque Provençal, Orangerie, 1953, No. 47; Fragonard, Berne, 1954, No. 30; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 208.
Catalogued: E. and J. de Goncourt, Vol. III, p. 325; R. Portalis, p. 287.

Literature: R. Portalis, *la Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 304; R. Portalis, p. 48; V. Josz, *Fragonard*, p. 84; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 55; P. de Nolhac, pp. 51, 154; L. de Fourcaud, *Honoré Fragonard*, in *la Revue de l'Art*, 1907, p. 96; A. Dayot, *Chardin-Fragonard*, in a special number of *L'Art et les Artistes*, 1907, p. 146; C. Mauclair, Fragonard, p. 12; G. Grappe, *la Vie et l'Oeuvre de J. H. Fragonard*, 1929, pp. 22, 81; H. Algoud, *Fragonard*, p. 15.

Collections: Mercier sale, 1st October 1778, Lot 16 (69×97 cm.); Walferdin sale, 12–16th April 1880, Lot 16 (bt. by Malinet); Courtin sale, 29th March 1886, Lot 8; Muhlbacher sale, 15–18th May 1899, Lot 19 (70×87 cm., bt. by S. Bardac); Sigismond Bardac collection; Arthur Veil-Picard collection.

215. WAR (LA GUERRE). Grisaille in oil, square shape in folio size. Lost.

'The Senate, assembled in front of the temple, offer sacrifices to decide for war or for peace. The first senator announces war to the people, pointing out Mars and Bellona in the sky' (Cat. of the Prince Charles de Ligne sale, 1794).

Pendant to *Peace*, No. 216.

Catalogued: E. and J. de Goncourt, Vol. III, p. 307; R. Portalis, p. 312.
Literature: R. Portalis, p. 236; P. de Nolhac, p. 161; V. Josz, *Fragonard*, p. 296; L. de Fourcaud, *Honoré Fragonard*, dans *Revue de l'Art*, Vol. XXI, 1907, p. 298; A. Dayot, *la Peinture française au XVIIIe siècle*, p. 227; J. Villain, *Fragonard*, p. 4.
Collections: Commissioned from Fragonard by M. d'Aoust, a Brussels banker, for 300 livres (the Goncourts say 400).
Prince Charles de Ligne sale, Vienne, 4th November 1794, Lot 2.

216. PEACE (LA PAIX). Grisaille in oil, square shape in folio. Lost.
'The temple of Janus closed, in a landscape background; a priest offers a sacrifice in the foreground. Some girls dance before the altar, surrounded by women and warriors embracing' (Cat. of the Prince Charles de Ligne sale, 1794).

Pendant to *War*, No. 215.

Catalogued: E. and J. de Goncourt, Vol. III, p. 307; R. Portalis, p. 312.
Collections: Commissioned from Fragonard by M. d'Aoust, a Brussels banker, for 300 livres (the Goncourts say 400).
Prince Charles de Ligne sale, Vienne, 4th November 1794, Lot 3.

217. THE SACRIFICE TO THE MINOTAUR (LE SACRIFICE AU MINOTAURE). Private Collection. *Plate 26*

Canvas, 72×91 cm.

Exhibited: Arts au début du siècle, Champ de Mars, 1891, No. 370.
Catalogued: E. and J. de Goncourt, Vol. III, p. 325; R. Portalis, p. 288.
Literature: R. Portalis, p. 188; Lady Dilke, *French Painters of the XVIIIth Century*, p. 67; P. de Nolhac, p. 153; L. Réau, *Histoire de la Peinture Française au XVIIIe siècle*, Vol. II, p. 26; G. Grappe, *la Vie et l'Oeuvre de J. H. Fragonard*, 1929, p. 81; L. Guimbaud, *Fragonard*, p. 54.
Collections: Walferdin sale, 12–16th April 1880, Lot 17 (bt. by Brame); J. Doucet sale, 6th June 1912, Lot 146 (bt. by Mme. Watel-Dehaynin); Mme. Watel-Dehaynin collection.

218. THE SACRIFICE TO THE MINOTAUR (LE SACRIFICE AU MINOTAURE). Rapid sketch. Private Collection. *Fig. 109*

Canvas, 71×92 cm.

Exhibited: Fragonard, 1921, No. 22; French Art, Royal Academy, London, 1932, No. 161 (under the title 'Coresus and Callirhoe'); Esquisses, maquettes, projets, ébauches de l'école française du XVIIIe siècle, 1934, No. 36.
Catalogued: R. Portalis, p. 288.
Literature: R. Portalis, pp. 48, 66; P. de Nolhac, p. 153; V. Josz, *Fragonard*, pp. 84–110; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, 1907, p. 96; A. Dayot et L. Vaillat, *L'oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 99 (in connection with the *Sacrifice of Iphigeneia* of the

Fig. 108 Cat. No. 220

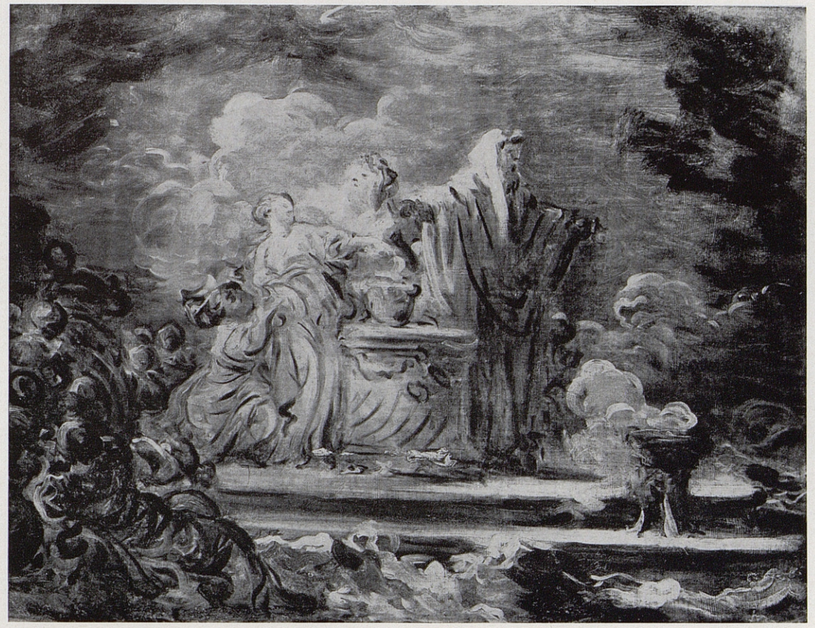


Fig. 109 Cat. No. 218

Charras collection); A. Dayot, *la Peinture française au XVIIIe siècle*: 'Un sujet au quel Fragonard avait pensé pour l'Académie avent de choisir Callirhoé'; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, dans la *Renaissance de l'Art français*, July 1921, pp. 357–358.
Collections: Anonymous sale, 8th July 1777, No. 31: *un sacrifice*, sketch on oil; [Varanchan] sale, 29th December 1777, No. 15; formerly collection of Mme. Jacques Doucet.

219. ROMAN CHARITY (LA CHARITÉ ROMAINE). Sketch. Lost.

Canvas, 38×46 cm.

Pendant to *Human Charity*, No. 6, in the anonymous sale of 1779.

Collections: Anonymous sale, 25th January 1779, Lot 73.

220. JOASH AND JOAD (JOAS ET JOAD). Winterthur, Switzerland, Mr. Hahnloser. *Fig. 108*

Panel, 22×17 cm.

Engraved: by F. Bracquemond, about 1880.
Exhibited: Die Hauptwerke der Sammlung Hahnloser, Kunstmuseum, Lucerne, 1940, No. 45.
Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 281.
Literature: R. Portalis, p. 329, No. 119 (with reference to the engraving); R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 301; P. de Nolhac, p. 164.
Collections: Walferdin sale, 12–16th April 1880, Lot 21 (bt. by Brame); Moreau-Chaslon sale, 8th May 1886, Lot 43; Alphonse Kann, 6–8th December 1920, Lot 29 (bt. by Mme. Hahnloser).

221. THE SACRIFICE OF CALLIRHOE (LE SACRIFICE DE CALLIRHOÉ). Angers, Musée des Beaux-Arts. *Fig. 110*

Canvas, 129×189 cm.

Exhibited: Fragonard, 1921, No. 23; Trois siècles de peinture française, XVIe–XVIIIe siècle, Musée Rath, Geneva, 1949, No. 75; J. H. Fragonard, Peintures et Dessins, Musée des Beaux-Arts, Besançon, 1956, No. 18.
Literature: P. Sentout, *Catalogue d'un collection de tableaux qui composaient le cabinet de M. de Livois*, 1791, p. 82, No. 243; J. Marchand, *Nouvelle notice des tableaux du Museum de l'Ecole Centrale du Département du Maine et Loire*, No. 35; H. Jouin, *Musée d'Angers, Peintures*, in *Inventaire général des Richesses d'Art de la France, Province, Monuments civils*, Vol. III, 1885, p. 21; R. Portalis, p. 49; L. Gonse, *les Chefs-d'oeuvre des Musées de France*, p. 37; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, 1907, pp. 21, 96; M. Valotaire, *le Musée d'Angers* (Memoranda), No. 47, p. 14; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 358; G. Wildenstein, *Fragonard et les Expositions de son temps*, in *Mélanges*, Vol. II, pp. 9–10; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 26; A. Pigler, *Fragonard et l'Art napolitain*, in *Gazette des Beaux-Arts*, March 1931, pp. 192–193; R. Planchenault, *la Collection du Marquis de Livois*, in *Gazette des Beaux-Arts*, 1933, Vol. II, p. 228; H. de Morant, *Musée d'Angers, guide des peintures*, p. 10; L. Guerry-Brion, *Fragonard*, n.p.

Sketch with very important variations on the Louvre picture.

It is a long time since the writer has seen this picture, which seems very finished for Fragonard. It is probably a first or second version rather than a sketch.

Collections: [Lassay] sale, 22nd May 1775, Lot 102; Mercier sale, 1st October 1778, Lot 15; Eveillard de Livois collection (Inventory of 1799, No. 243, valued at 100 francs).

222. CORESUS SACRIFICES HIMSELF TO SAVE CALLIRHOE (CORÉSUS SE SACRIFIE POUR SAUVER CALLIRHOÉ). (1765.) New York, Messrs. Wildenstein. *Fig. 112*

Canvas, 65×92 cm.

Catalogued: E. and J. de Goncourt, Vol. III, p. 324; R. Portalis, p. 274.
Literature: P. de Nolhac, p. 154; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 103; G. Wildenstein, *Fragonard et les Expositions de son temps*, in *Mélanges*, Vol. II, p. 9.

According to the Bergeret sale catalogue, this 'first conception led to the artist's admission to the Academy'. This, then, would be the picture submitted to the Academy on 30th March 1765.

Collections: Given by Fragonard to Bergeret; Bergeret sale, 24–29th April 1786, Lot 104 (59 livres, 19 sols, bt. by Delalande); anonymous sale, 29–30th March 1855, Lot 134; Private collection, Bordeaux.

Fig. 110 Cat. No. 221

Fig. 111 Cat. No. 224

Fig. 112 Cat. No. 222

223. CORESUS SACRIFICES HIMSELF TO SAVE CALLIRHOE (CORÉSUS SE SACRIFIE POUR SAUVER CALLIRHOÉ). Lost.

Canvas, 60×78 cm.

Exhibited: Salon de la Correspondance, 1783, No. 155 (without the name of the owner).
Catalogued: E. and J. de Goncourt, Vol. III, p. 324; R. Portalis, p. 274.
Literature: Pahin de La Blancherie, *Essai d'un tableau historique des peintures de l'Ecole française*, 1783, p. 246, No. 155; P. de Nolhac, p. 154; G. Wildenstein, *Fragonard et les expositions de son temps*, in *Mélanges*, Vol. II, p. 20.

Finished sketch for the Louvre picture.

Collections: [Trouard] sale, 22nd February 1779, Lot 78, with a mention of the engraving (580 livres, bt. by Dulac); [D'Espagnac and Tricot] sale, 22nd May 1793, Lot 122 (172 livres, bt. by Hastaver).

224. CORESUS SACRIFICES HIMSELF TO SAVE CALLIRHOE (CORÉSUS SE SACRIFIE POUR SAUVER CALLIRHOÉ). Madrid, Academy of San Fernando. *Fig.* 111

Canvas, 30×55 cm.

Catalogued: R. Portalis, p. 274.
Literature: L. Dussieux, *les Artistes français à l'étranger*, p. 382; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, 1907, p. 96; G. Wildenstein, *Fragonard et les expositions de son temps*, in *Mélanges*, Vol. II, p. 10; J. Frances, *El Museo de la Real Academia de Bella Artes de San Fernando*, p. 12.

A sketch very close to the Louvre picture.

225. CORESUS SACRIFICES HIMSELF TO SAVE CALLIRHOE (CORÉSUS SE SACRIFIE POUR SAUVER CALLIRHOÉ). Paris, Musée du Louvre. *Plate* 27

Canvas, 309×406 cm.

Morceau de reception submitted with his candidature, to the Academy (1765).

Engraved: by J.-C. Danzel in 1773; by C. Normand, line engraved, reduced, with the title *Grandeur d'âme de Corésus*.
Exhibited: Salon of 1765, No. 176.
Catalogued: E. and J. de Goncourt, Vol. III, p. 324; R. Portalis, p. 274.
Literature: D. Diderot, *Salon de 1765*, *Oeuvres*, éd. Assézat, Vol. X, p. 396 et seq.; [Bachaumont], *Mémoires secrets*, Vol. II, 28th August 1765; P.-J. Mariette, *Abecedario*, in *Archives de l'Art français*, 1853–54, Vol. II, p. 263; J. G. Wille, *Mémoires et Journal*, Vol. I, p. 284; *Lettres de Cochin à Marigny*, in *Archives de l'Art français*, 1904, Vol. II, pp. 11–12, 27–28; *Mercure de France*, October 1765, p. 165; *Année littéraire*, 1765 (Deloynes, Vol. XLVIII, 1294); *Journal encyclopédique*, 15th November 1765, p. 84; *Avant-Coureur*, 1765 (Deloynes, Vol. XLVIII, 1296); *Lettres à un amateur de la peinture*, 1765 (Deloynes, Vol. VIII, 108–111); *Affiches, Annonces, Avis divers*, 1765, p. 148; 1773, p. 219; C. P. Landon, *Annales du Musée, Salon de 1808*, p. 8; G. Le Carpentier, *Galerie des peintures célèbres*, 1821, Vol. II, pp. 280, 283; Ch. Blanc, *Histoire des peintres, Ecole française*, Vol. II, pp. 5, 15; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 166; E. and J. de Goncourt, *Fragonard*, dans *Gazette des Beaux-Arts*, 1865, Vol. I, p. 132; *Les Peintres dédaignés ou oubliés: Fragonard*, in *Revue Universelle des Arts*, 1865, p. 253; F. Villot, *Musée du Louvre, Notice des tableaux*, 1871, No. 208; R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 302; E. and J. de Goncourt, Vol. III, pp. 258, 263, 292, 317; A. Nicaise, *L'Ecole française du XVIIIe siècle*, p. 11; R. Portalis, pp. 47–49, 135, 202, 262 et seq.; L. Gonse, *Honoré Fragonard, par R. Portalis*, in *Gazette des Beaux-Arts*, 1889, Vol. I, p. 76; Lady Dilke, *French Painters of the XVIIIth Century*, p. 62; V. Josz, *Fragonard*, pp. 84, 91, 110, 230; F. Engerand, *Inventaire des tableaux commandés et achetés par la Direction des Bâtiments du Roi*, p. 194, et seq.; P. de Nolhac, pp. 51, 55, 98; F. Naquet, *Fragonard*, pp. 20 et seq.; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 55; C. Mauclair, *Fragonard*, pp. 12, 19, 104; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, pp. 44, 45, 53; C. Mauclair, *Fragonard*, in *L'Art et les Artistes*, 1906, p. 190; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 103; A. Dayot, *Chardin-Fragonard*, in a special number of *l'Art et les Artistes*, June–July 1907, pp. 95, 98, et seq.; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, 1907, pp. 95, 98, et seq.; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 214; G. Kahn,

Fragonard, in *L'Art et le Beau*, No. 3, 1907–09, pp. 11, 15, 19; G. Kahn, *La Peinture galante au XVIIIe siècle*, pp. 10, 23, 31, 49; C. Brinton, *Modern Artists*, p. 8; G. Lafenestre, *La Peinture au Musée Jacquemart-André*, in *Gazette des Beaux-Arts*, 1914, Vol. I, p. 111; G. Grappe, *H. Fragonard*, Vol. I, pp. 59, 71 et seq., 74, 75, 77, Vol. II, p. 19; G. Geffroy, *Le Louvre*, p. 38; J. Locquin, *La Peinture d'Histoire en France*, 1921, p. 235 et seq.; G. Brière, *Musée du Louvre, Catalogue des peintures, Ecole française*, No. 290; G. Wildenstein, *Fragonard et les Expositions de son temps*, in *Mélanges*, Vol. II, p. 10; L. Réau, *Histoire de la Peinture française au XVIIIe siècle*, Vol. II, p. 26; L. Guimbaud, *Saint-Non et Fragonard*, p. 147; C. Mauclair, *Un tableau de Fragonard*, p. 10; A. Pigler, *Fragonard et l'Art napolitain*, in *Gazette des Beaux-Arts*, March 1931, pp. 192–193; H. Algoud, *Fragonard*, pp. 6, 15; L. Réau, *Fragonard*, p. 3; L. Guimbaud, *Fragonard*, pp. 10, 50; M. Florisoone, *Le XVIIIe siècle la peinture française*, pp. 104, 110; A. H. Cresp, *Fragonard amant de la beauté*, p. 11; J. Villain, *Fragonard*, n.p.; L. Guerry-Brion, *Fragonard*, n.p.; H. Hell, *Fragonard, premier des impressionnistes*, in *Réalités*, March 1956, p. 64.

No doubt the theme comes from an opera by Destouches and Roy, performed in 1712, 1731, 1743 and 1773.

The composition might have been derived from a drawing by Luca Giordano's school now in the Louvre (cf.: A. Pigler, *op. cit.*, p. 193).

The final picture 'made in the King's service' to be used as cartoon for Gobelins tapestry. The series to which it belonged was never carried out. Fragonard was paid 2,400 francs, not in 1773 as has been stated, but in three successive payments in 1765, 1766 and 1773 (Engerand, *Tableaux Commandés . . .*, p. 194).

No doubt kept at the Gobelins until the Revolution; rejected in 1793 as evoking 'only superstitious ideas': At the Louvre, in store (valued at 1,800 livres); under Napoleon, in the Musée de Versailles, in store (Inventory DD[B] 3); exhibited at the Louvre in the French Gallery (Inv. liste civile, 1832).

226. THE PARENTS' ABSENCE TURNED TO ACCOUNT, or THE FARMER'S FAMILY (L'ABSENCE DES PÈRE ET MÈRE MISE À PROFIT, OU LA FAMILLE DE FERMIER). Leningrad, Hermitage. *Plate* 30

Canvas, 51×61 cm.

This picture is one of those which Fragonard submitted for his election to the Academy in 1765.

Engraved: by J. F. Beauvarlet, with the title: *La famille du fermier*, 1770, when the picture belonged to M. Bergeret de Grancourt; by Marillier, finished by A. Romanet; by M. Podolinsky; lithographed by H. Robillard (cf. R. Portalis et H. Beraldi, *Les Graveurs du XVIIIe siècle*, Vol. I, p. 143; E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, p. 326, Nos. 82, 83; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 215; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, p. 65, No. 37; L. Delteil, *Manuel de l'amateur d'estampes du XVIIIe siècle*, p. 287; L. Réau, *Histoire de la peinture français au XVIIIe siècle*, Vol. II, p. 30; M. Roux, *Inventaire du Fonds français, Graveurs du XVIIIe siècle, Bibliothèque Nationale, Département des Estampes*, Vol. II, p. 24, No. 74).

Exhibited: Académie, 1765; Salon of 1765 (not mentioned in the catalogue, but Diderot speaks of it at length and enthusiastically); Arts français des XIIe au XXe siècle, Moscow, 1956, p. 60 of the catalogue.

Catalogued: E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, pp. 269, 279, with the title: *Intérieur rustique avec enfants et chiens*.

Literature: Advertised in *Mercure de France*, October 1765, p. 65; D. Diderot, *Salon de 1765*, *Oeuvres*, éd. Assézat, Vol. X, pp. 408, 409; *Journal encyclopédique*, 15th November 1765, p. 84; C. P. Landon, *Annales du Musée, Salon de 1808*, p. 9; Ch. Blanc, *Trésor de la Curiosité*, Vol. II, p. 118; Ch. Blanc, *Histoire des peintres de l'Ecole française*, Vol. II, p. 7; L. Dussieux, *Les Artistes français à l'étranger*, p. 579; L. Gonse, *Honoré Fragonard, par R. Portalis*, in *Gazette des Beaux-Arts*, 1889, Vol. I, p. 77; R. Portalis, pp. 54, 115, 122; F. Naquet, *Fragonard*, pp, 24, 48; V. Josz, *Fragonard*, pp. 90, 157, 165; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, pp. 55, 290; A. Somov, *Ermitage Imperial, catalogue de tableaux, Ecole française*, p. 35, No. 1506; C. Mauclair, *Fragonard*, p. 16; P. de Nolhac, pp. 54, 82, 103, 132; A. Dayot and L. Vaillat, *J. B. S. Chardin et J. H. Fragonard*, in the special

Fig. 113 Cat. No. 227

number of *L'Art et les Artistes*, June 1907, p. 149; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, Vol. XXI, February 1907, p. 100; L. Dussieux, *L'Art et les Moeurs en France*, p. 87; F. Lalensky, *Description de l'Ermitage*, Vol. II, No. 63; Gohier de Fontaine et P. Petit, *Galerie de l'Ermitage*, Vol. II, cahier 18; A. Dayot, *La Peinture française au XVIIIe siècle*, pp. 214, 225; L. Réau, *La Galerie de tableaux de l'Ermitage*, in *Gazette des Beaux-Arts*, 1912, Vol. II, p. 396; G. Grappe, *Fragonard*, Vol. I, pp. 72, 74; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 31; G. Wildenstein, *Fragonard et les expositions de son temps*, in *Mélanges*, Vol. II, p. 12; A. H. Cresp, *La Vie d'un Grassois, Fragonard, l'amant de la beauté*, p. 12; Ch. Sterling, *Musée de l'Ermitage, la Peinture française de Poussin à nos jours*, p. 218.

Collections: Bergeret de Grancourt collection; Lambert and [du Porail] sale, 27th March 1787, Lot 222 (1,830 livres, bt. by Quesnet); Cochu sale, 21st February 1799, Lot 17 (395 livres); Queen Hortense collection; Saint-Leu collection; Hermitage Museum, Leningrad, No. 1506.

227. THE RESISTANCE (LA RÉSISTANCE). Amiens, Musée de Picardie. *Fig.* 113

Oval panel, 56×46 cm.

Exhibited: Fragonard, 1921, No. 24; les Chefs d'oeuvre des Musées de Province (second exhibition), Musée Carnavalet, 1933, No. 35; Trois siècles de peinture française, XVI–XVIIIe siècles, Geneva, 1949, No. 74.

Literature: P. de Nolhac, p. 125; *Catalogue du Musée d'Amiens*, 1911, No. 140; A. Boinet, *Le Musée d'Amiens* (*Memoranda*), p. 15.

Study for a figure in *The Farmer's Family*, No. 226.

Collections: Brunet-Denon sale, 2nd February 1846, Lot 331; Marcille sale, 1857, Lot 62 (bt. by Lavalard); O. and E. Lavalard de Roye collection; gift Lavalard, 1890, to the Amiens Museum.

IV

PORTRAITS · AMOROUS SUBJECTS · PASTORALS

1765 – 1772

228. GIRL LYING STRETCHED OUT ON A BED (JEUNE FILLE ÉTENDUE SUR UN LIT). Sketch. Private Collection. *Fig.* 114

Canvas, 30×38 cm.

Exhibited: J. H. Fragonard, 1921, No. 28.

Literature: G. Grappe, *La Vie de J. H. Fragonard*, 1929, p. 101.

Collections: Parisez sale, 25th January 1868, Lot 34; Berthier collection, Messrs. Wildenstein collection; P. Decourcelle collection.

229. ALL IN A BLAZE (LE FEU AUX POUDRES). Paris, Musée du Louvre. *Plate* 28

Oval canvas, 37×43 cm.

Pendant to *The Stolen Shift*, No. 230.

Sketched: by G. de Saint-Aubin in the margin of the Gros sale catalogue, 1778 (kept at the Bibliothèque J. Doucet).

Exhibited: Fragonard, 1921, No. 80.

Catalogued: E. and J. de Goncourt, Vol. III, p. 330, do not mention the Villars sale; R. Portalis, p. 277, mentions only the Villars and Merton sales.

Literature: E. and J. de Goncourt, Vol. II, pp. 335, 373, Vol. III, p. 277; P. de Nolhac, pp. 59, 114, 120, distinguishes two canvases of inverted dimensions; he mentions one upright oval (43×36 cm.), in the Villars and Merton sales, and another, a horizontal oval with corresponding measurements in the Gros and Becherel sales and J. Doucet collection; E. Dacier, *Les Catalogues illustrés par G. de Saint-Aubin*, Gros sale, 1778, Lot 57, Vol. VII, pp. 25, 31; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *La Renaissance de l'Art Français*, July 1921, p. 360; L. Réau *Histoire de la Peinture Française au XVIIIe siècle*, Vol. II, p. 28; L. Réau, *Fragonard*, p. 3; L. Guimbaud, *Fragonard*, p. 53.

Collections: Gros sale, 14th April 1778, Lot 57 (76 livres); F. de Villars sale, 13th March 1868, Lot 29 (measurements inverted); Merton sale, 24th March 1874, Lot 14; Becherel sale, 26–28th November 1883, Lot 21 (bt. by Saint-Germain); J. Doucet sale, 6th June 1912, Lot 148; Pardinel collection; Coty collection; Charles de Beistegui collection, Biarritz.

230. THE STOLEN SHIFT, or CUPID UNDRESSING A GIRL LYING ON A BED (LA CHEMISE ENLEVÉE, OU AMOUR DÉVOILANT UNE JEUNE FILLE COUCHÉE SUR UN LIT). Paris, Musée du Louvre. *Plate* 29

Oval canvas, 36×43 cm.

Fig. 114 Cat. No. 228

'Two sketches forming pendants; each shows a woman lying on a bed and playing with cupids' (catalogue of the Gros sale, 1778).
Pendant to *All in a blaze*, No. 229.

Sketched: by Gabriel de Saint-Aubin, in the margin of the Gros sale catalogue, 1778 (kept at the Bibliothèque J. Doucet).
Engraved: by E. Guersant, folio size, advertised in: *Affiches, Annonces, Avis divers*, 1787, p. 1406, forming a pair with *L'Amour châtié par sa mère*; *Mercure de France*, July 1787. By Regnault, advertised in: *Affiches, Annonces, Avis divers*, 1787; by J. Massard, advertised in *Journal de Paris*, 1787, p. 603. Lithographed by Barathier in 1840. (R. Portalis, p. 323, No. 40, mentions only the engraving by Guersant and the lithograph by M. Barathier.)
Exhibited: Tableaux principalement du XVIIIe siècle, 1860, No. 150, with the title *La chemise relevée*; Chefs d'oeuvre de la Peinture Française du Louvre, Petit Palais, 1946, No. 285.
Catalogued: E. and J. de Goncourt, Vol. III, p. 327; R. Portalis, p. 373.
Literature: L. Horsin-Déon, *Les Cabinets d'amateurs de Paris, le Cabinet de M. La Caze*, in *L'Artiste*, 1st December 1861, p. 244; E. and J. de Goncourt, Vol. III, pp. 275, 276, 277, 'the original sketch is now at the Louvre, M. Lacaze told me he found it shown on the pavement of the place de la Bourse, and paid one louis for it'; E. and J. de Goncourt, *Fragonard*, in the *Gazette des Beaux-Arts*, February 1865, pp. 143–144; P. Mantz, *La Collection La Caze au Musée du Louvre*, in *Gazette des Beaux-Arts*, 1st July 1870, p. 16; F. Naquet, *Fragonard*, p. 30; Lady Dilke, *French Painters of the XVIIIth Century*, p. 62; G. Geoffroy, *Le Louvre*, p. 39; P. de Nolhac, p. 120; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 286; J. T. Foster, *Franch Art from Watteau to Prud'hon*, Vol. III, pp. 47, 54; A. Dayot, *Fragonard*, special number of *L'Art et les Artistes*, 27th June 1907, p. 153; L. de Fourcaud, *Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 6, 102, 225; G. Kahn, *La Peinture galante au XVIIIe siècle*, Vol. II, pp. 29, 30; *L'Art et les Moeurs en France*, pp. 84, 89; A. Dayot, *La Peinture au XVIIIe siècle, le Musée du Louvre*, p. 218; C. Brinton, *Modern Artists*, p. 10; G. Lafenestre et E. Richtenberger, *Le Musée du Louvre*, p. 25; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 27; C. Mauclair, *Un Tableau de Fragonard*, p. 17; G. Grappe, *Fragonard*, Vol. II, p. 32; P. de Nolhac, *Fragonard*, 1931, p. 115; E. Dacier, *Les Catalogues illustrés par Gabriel de Saint-Aubin*, Vol. VII, pp. 25, 31; H. Algoud, *Fragonard*, p. 16; L. Réau, *Fragonard*, p. 13; L. Guimbaud, *Fragonard*, p. 59; J. Villain, *Fragonard*, p. 3; L. Guerry-Brion, *Fragonard*, n.p.
Collections: Gros sale, 14th April 1778, Lot 57 (180 livres to Vauthier); Lacaze collection 1835; Lacaze gift to the Louvre 1869 (Cat. of Lacaze collection, No. 196).

231. GIRL PLAYING WITH A CUPID (JEUNE FILLE JOUANT AVEC UN AMOUR). Lost.

Canvas, 65×79 cm.

'Two pictures, one representing a young girl on her bed playing with a cupid . . . ' (Cat. of Boyer de Fons-Colombe sale, 1790).
Pendant to *Girl swinging on the curtains of her bed*, No. 232.

Literature: P. de Nolhac, p. 121; A. Dayot, *La Peinture Francaise au XVIIIe siècle*, p. 216.

Collections: Boyer de Fons-Colombe sale, Aix-en-Provence, 18th January and following days, 1790, Lot 103 (37 livres 19 sols, bt. by Quesnay – Quenet? – with its pendant).

232. GIRL SWINGING ON THE CURTAINS OF HER BED (JEUNE FILLE SE BALANÇANT SUR LES RIDEAUX DE SON LIT). Lost.

Canvas, 65×79 cm.
Pendant to *Girl playing with a Cupid*, No. 231.

'. . . the other shows a young girl swinging on the curtains of her bed, (Cat. of Boyer de Fons-Colombe sale, 1790).

Collections: Boyer de Fons-Colombe sale, Aix en Provence, 18th January and following days, 1790, Lot 103 (37 livres 19 sols, bt. by Quesnay – Quenet? – with its pendant).

233. WOMEN BATHING (LES BAIGNEUSES). Paris, Musée du Louvre. *Plates 32–33 and Colour Plate facing p. 16*

Canvas, 65×81 cm.

Engraved: by E. Gaujean, in colour; by E. A. Champollion, as an etching; the engravings are mentioned by R. Portalis, p. 322, Nos. 21 and 22.
Exhibited: Tableaux, principalement du XVIIIe siècle, 1860, No. 151; French Art, 1200–1900, Royal Academy, London, 1932, No. 171; l'Art français au XVIIIe siècle, Palace of Charlottenborg, Copenhagen, 1935, No. 68; French Paintings and Sculptures of the XVIIIth Century, Metropolitan Museum, New York, 1935–36, No. 44.
Catalogued: E. and J. de Goncourt, Vol. III, p. 330; R. Portalis, p. 271.
Literature: L. Horsin-Déon, *Les Cabinets d'amateurs à Paris, le Cabinet de Mr. Lacaze*, in *L'Artiste*, 1st December 1861, p. 244, distinguishes between the *Baigneuses* and the *Nymphes couchées*; Ch. Blanc, *Histoire des peintres*, Vol. II, p. 16; Fr. Reiset, *Notice des tableaux légués au Musée impérial du Louvre . . .*, No. 194; Ch. Blanc, *Trésors de la Curiosité*, Vol. I, p. 397; P. Mantz, *La Collection Lacaze au Musée du Louvre*, in *Gazette des Beaux-Arts*, 1870, Vol. II, p. 16; E. and J. de Goncourt, Vol. III, p. 280; R. Portalis, p. 47; F. Naquet, *Fragonard*, p. 28; L. Gonse, *Fragonard*, in *Gazette des Beaux-Arts*, 1889, Vol. I, p. 76; V. Josz, *Fragonard*, p. 110; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 286; H. de Rochefort, *La Collection H. de Rochefort*, in *Les Arts*, July 1905, p. 4: 'La Caze probably bought the *Women bathing* for 3,000 frs. in 1854, from Féral senior'; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 52; G. Geoffroy, *Le Louvre*, p. 40; A. Hallays, *Voyages en Provence*, p. 250; P. de Nolhac, *Fragonard*, pp. 59 and 118; C. Mauclair, *Fragonard*, pp. 24, 62; C. Mauclair, *Frago*, in *L'Art et les Artistes*, 1906, p. 187; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et J. H. Fragonard*, No. 93; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 216; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art ancien et moderne*, Vol. XXI, 1907, pp. 223, 225; G. Kahn, *Fragonard*, p. 29; C. Brinton, *Modern Artists*, p. 10; L. Gillet, *Le Louvre, Ecole française du XVIIIe siècle*, p. 86; G. Lafenestre and E. Richtenberger, *Le Musée du Louvre*, p. 17, No. 293, mentioning, like E. and J. de Goncourt, a repetition of this picture sold for 1,200 frs. at the sale of the Walferdin estate; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 25; C. Mauclair, *Un Tableau de Fragonard*, p. 17; P. de Nolhac, *Fragonard*, 1931, p. 113; H. Algoud, *Fragonard*, p. 16.
Collections: [Du Barry] sale, 11th March 1776, Lot 77 (550 livres); Varanchan sale, 29th December 1777, Lot 12 (542 livres), to St. Geniès; Abbé de Gevigney sale, 1st December 1779, Lot 594; L. Lacaze collection, bt. in 1854 from Féral senior; gift to the Louvre in 1869 (No. 194, Lacaze collection catalogue).

234. WOMEN BATHING (LES BAIGNEUSES). U.S.A., Private Collection. *Fig. 115*

Canvas, 65×81 cm.

Exhibited: Fragonard, Wildenstein, New York, 1914, No. 4; Fragonard, 1921, No. 30.
Literature: G. Kahn, *Peinture Galante au XVIIIe siècle*, p. 49; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *La Renaissance de l'Art Français*, July 1921, p. 360; L. Guerry-Brion, *Fragonard*, n.p.

It has been thought that this picture, although more sketchy and without the same perfection, was painted to form a pair with No. 233. Their measurements are identical and in each the composition of the nymphs frolicking among the reeds has the same rhythm.

Collections: May have been in Magnan de la Roquette sale, 22nd November 1841, Lot 158: 'Nymphes se jouant dans l'eau, sujet de huit figures'; anonymous sale, 22nd December 1859, Lot 2: 'The bath'; Tyszkiewcz collection; Messrs. Wildenstein collection; Jean Bartholoni collection; H. Walters collection, New York; Mrs. Walters sale, New York, 1st May 1941, Lot 1182.

235. NIGHT (LA NUIT). Over-door.

Diana, in her chariot drawn by hinds, preceded by Night, who spreads out her star-spangled veil and is followed by Dreams.
Pendant to *Day*, No. 236.

Literature: Letter from Cochin to Marigny, 15th July 1766, in *Archives de l'Art français*, 1904, pp. 51, 53; Commande exercice 1767, 1,600 livres (A. N. O1 1921 A.); L. Réau, *Histoire de la Peinture française au XVIIIe siècle*, Vol. II, p. 26; G. Grappe, *La Vie de J. H. Fragonard*, p. 87; M. Florisoone, *Le XVIIIe siècle*, p. 91.

Commissioned from Fragonard by M. de Marigny, at the suggestion of Cochin, for the Château de Bellevue, this picture and its pendant seem never to have been executed.

236. DAY (LE JOUR). Over-door.

Apollo in his Chariot, preceded by Aurora, scattering flowers and followed by the Hours.
Pendant to *Night*, No. 235.

Fig. 115 Cat. No. 234

Literature: Letter from Cochin to Marigny, 15th July 1766, in *Archives de l'Art français*, 1904, pp. 51–53; Commande exercice 1767, 1,600 livres (A. N. O1 1921, A.); L. Réau, *Histoire de la Peinture française au XVIIIe siècle*, Vol. II, p. 26; G. Grappe, *La Vie de J. H. Fragonard*, p. 87; M. Florisoone, *Le XVIIIe siècle*, p. 91.

Commissioned from Fragonard by M. de Marigny, at the suggestion of Cochin, for the Château de Bellevue, the picture and its pendant seem never to have been executed.

237. THE SWING (LES HASARDS HEUREUX DE L'ESCARPOLETTE). London, Wallace Collection. *Plates 34–35 and Colour Plate facing Plate 34*

Canvas, 81×65 cm.

Engraved: by de Launay in 1782 with a dedication to Honoré Fragonard; advertised and mentioned in *Le Journal de Littréature, des Sciences et des Arts*, 1782, Vol. I, p. 356; *Journal de Paris*, 1782, p. 352; *Journal encyclopédique*, June 1782, p. 325; *Affiches, Annonces, Avis divers*, 1782, p. 60; E. and J. de Goncourt, Vol. III, p. 328; H. Beraldi, *Manuel . . .*, pp. 540, 546; L. Delteil, *Manuel de l'amateur d'estampe du XVIIIe siècle*, pp. 139, 142; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, Vol. II, No. 44.
Exhibited: Tableaux et Dessins de l'Ecole Française, principalement du XVIIIe siècle, 1860, No. 131, with the title *L'escarpolette*.
Catalogued: E. and J. de Goncourt, Vol. III, p. 328; R. Portalis, p. 276, mentions this picture as *L'escarpolette*.
Literature: Collé, *Journal et Mémoires*, éd. Bonhomme, 1868, Vol. III, p. 165; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 166; E. and J. de Goncourt, Vol. III, p. 271; R. Portalis, pp. 57, 62; L. Lagrange, *La Galerie du duc de Morny*, in *Gazette des Beaux-Arts*, 1863, Vol. I, p. 394; R. Portalis, *Les Peintures décoratives de Fragonard à Grasse*, in *Gazette des Beaux-Arts*, 1885, Vol. II, pp. 481, 482; L. Gonse, *H. Fragonard, par le baron R. Portalis*, in *Gazette des Beaux-Arts*, 1889, Vol. I, p. 75; Lady Dilke, *French Painters of the XVIIIth Century*, p. 67; F. Naquet, *Fragonard*, p. 26; V. Josz, *Fragonard*, pp. 95, 98; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 56; V. Josz, in *Préface du catalogue de l'Exposition de l'Art français au XVIIIe siècle*, Brussels, 1904, p. 54; A. L. Baldry, *La Collection Wallace*, p. 78; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 47; P. de Nolhac, pp. 57, 121; C. Mauclair, *Fragonard*, p. 19; C. Brinton, *Modern Artists*, p. 9; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 100; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 10, 101, 102, 288; A. Dayot, *Chardin-Fragonard*, in *L'Art et les Artistes*, 1907, pp. 150, 156; A. Dayot, *Peinture française du XVIIIe siècle*, p. 215; G. Kahn, *Fragonard*, pp. 8, 16; G. Labat, *J. B. S. Chardin et J. H. Fragonard*, p. 16; W. Fred, *Fragonard*, p. 37; R. de la Sizeranne, *Chardin-Fragonard*, in *Miroir de la Vie*, Vol. II, pp. 105, 108; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 360; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 27; C. Mauclair, *Un tableau de Fragonard*, pp. 11, 12 and 17; *Wallace Collection Catalogue, Pictures*, 1928, No. 430 (dated 1766); A. Hallays, *Provence*, p. 261; P. de Nolhac, *Fragonard*, 1931, p. 110; H. Algoud, *Fragonard*, pp. 7, 15; L. Réau, *Fragonard*, n.p.; L. Guimbaud, *Fragonard*, p. 12; J. Villain, *Fragonard*, p. 2; A. H. Cresp, *Fragonard*, p. 12; L. Guerry-Brion, *Fragonard*, n.p.; H. Hell, *A la découverte de nos grands peintres, Fragonard, premier des Impressionnistes*, in *Réalités*, March 1956, No. 70.

Collections: Baron de Saint-Julien, who commissioned it from the painter in October 1766 (cf. Collé's Journal, conversation of Baron de Saint-Julien and Doyen: 'I directed this gentleman to M. Fagonat, who has undertaken and is now carrying out [2nd October] this curious piece of work'); Ménage de Pressigny collection, cf. *Registre de reception des objets d'art trouvés chez les émigrés . . . et réservés par la Commission Temporaire des Arts:* 'Ménage-Pressigni, condamné rue des Jeûneurs, Du 26 Brumaire an III. (19th November, third year of First Republic), No. 7: *Le jeu de l'Escarpolette* (81×65 cm.) *sur toile, de Fragonard.* Valued by Lebrun at 400 livres in the inventory drawn up by him on 17th brumaire (10th November) an III, and sent to the Commission Temporaire des Arts on the 20th (A.N. F17 1268, No. 175); Marquis des Razins de Saint-Marc collection; Duc de Morny collection, offered by him to the Louvre, 10th April 1859 (refused); Morny sale, 31st May 1865, Lot 98 (bt. by Lord Hertford, cf. *Journal des Amateurs*, 1865, p. 135).

Fig. 116 Cat. No. 238

238. STUDY OF THE HEAD OF A MAN (ÉTUDE DE TÊTE D'HOMME). Private Collection. *Fig.* 116

Canvas, 41×33 cm.

On the back of this study is written: 'Par Fragonard, souvenir de Pauline Bouchardy, donné à notre ami Thénin, Veuve Joseph Bouchardy.'

Exhibited: Fragonard, 1921, No. 39.
Literature: L. Guerry-Brion, *Fragonard*, n.p.

Collections: Collection of the playwright Joseph Bouchardy (died in 1870); Thénin collection; anonymous sale by Lasquin, 1884, Lot 2; Camille Groult collection; X. . . . sale, 21st June 1920, Lot 70 (bt. by Mr. Calmann Lévy); Georges Calmann collection.

239. PORTRAIT OF FRANÇOIS-HENRI, DUC D'HARCOURT (PORTRAIT DE FRANÇOIS-HENRI, DUC D'HARCOURT, 1726–1802). Private Collection. *Plate* 36

Canvas, 80×65 cm.
Pendant to *Anne-François d'Harcourt, duc de Beuvron*, No. 240.

Exhibited: Fragonard, 1921, No. 90; Le Théâtre à Paris, Carnavalet, 1929, No. 31; Le Siècle de Louis XV, Gazette des Beaux-Arts, 1934, No. 133; Fragonard, Berne, 1954, No. 22.
Literature: G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 360.

Collections: Collection of the d'Harcourt family.

240. PORTRAIT OF ANNE-FRANÇOIS D'HARCOURT, DUC DE BEUVRON (PORTRAIT D'ANNE-FRANÇOIS D'HARCOURT, DUC DE BEUVRON, 1727–1797.) Private Collection. *Plate* 37

Canvas, 80×65 cm.
Pendant to: *François-Henri, duc d'Harcourt*, No. 239.

Exhibited: Fragonard, 1921, No. 84; Le Théâtre à Paris, Carnavalet, 1929, No. 30; Le Siècle de Louis XV, Gazette des Beaux-Arts, 1934, No. 134; Fragonard, Berne, 1954, No. 23; De Watteau à Prud'hon, Wildenstein, 1956, No. 33.
Literature: G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 360.

Collections: Collection of the d'Harcourt family.

241. INSPIRATION (THE ABBÉ DE SAINT-NON?) L'INSPIRATION (PORTRAIT DE L'ABBÉ DE SAINT-NON?). Paris, Musée du Louvre. *Fig.* 117

Canvas, 80×65 cm.
Possible pendants: *Music*, No. 242; *Imaginary Figure*, No. 243; *Study, or Song*, No. 244.

Engraved: by Wallet (cf. R. Portalis, p. 322, No. 38).
Exhibited: Cinq Siècles d'Art, Exposition Universelle et Internationale, Brussels, 1935, No. 943.
Catalogued: E. and J. de Goncourt, Vol. III, p. 323; R. Portalis, p. 279.
Literature: E. and J. de Goncourt, Vol. III, p. 281; R. Portalis, p. 132; V. Josz, *Fragonard*, p. 165; C. Mauclair, *Fragonard*, p. 69; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 84; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 53; C. Mauclair, *Fragonard*, in *L'Art et les Artistes*, August 1906, p. 197; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 225; L. Dimier, *Faits et Idées de l'Histoire des Arts*, pp. 21–23; G. Brière, *Catalogue des peintures, Musée du Louvre, Ecole française*, No. 298; P. Ratouis de Limay, *Trois collectionneurs du XIX siècle*, II, *Le Docteur La Caze*, in *Le Dessin*, June–July 1938, p. 78; H. Algoud, *Fragonard*, p. 15; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Louis la Caze collection; La Caze gift, 1869 (No. 199 of the catalogue of the collection).

242. MUSIC, or PORTRAIT OF M. DE LA BRETÈCHE, BROTHER OF THE ABBÉ DE SAINT-NON, 1769 (LA MUSIQUE, OU PORTRAIT DE M. DE LA BRETÈCHE, FRÈRE DE L'ABBÉ DE SAINT-NON). Paris, Musée du Louvre. *Plate* 38

Canvas, 80×65 cm.

Signed: Frago, 1769.

On the back of the picture, in an old hand, is written: 'Portrait de la Bretèche, peint par Fragonard en 1769, en une heure de temps.'
Possible pendants: *Inspiration*, No. 241; *Imaginary Figure*, No. 243; *Study, or Song*, No. 244.

Exhibited: Tableaux de l'Ecole française, principalement du XVIIIe siècle, 1860, No. 147; Chefs d'oeuvre de la peinture française du Louvre, Petit Palais, 1946, No. 284; Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 16; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 5; le Portrait français de Watteau à David, Orangerie, 1957–8, No. 29.
Catalogued: E. and J. de Goncourt, Vol. III, p. 322; R. Portalis, p. 283.
Literature: W. Bürger, *Exposition de tableaux de l'Ecole française ancienne*, in *Gazette des Beaux-Arts*, 1860, Vol. II, p. 349; Ch. Blanc, *Histoire des peintres, Ecole française*, Vol. II, p. 16; E. and J. de Goncourt, *Fragonard*, in *Gazette des Beaux-Arts*, 1865, Vol. I, p. 146; P. Mantz, *La Collection La Caze au Musée du Louvre*, in *Gazette des Beaux-Arts*, 1870, Vol. II, p. 16; E. and J. de Goncourt, Vol. III, p. 282; R. Portalis, p. 132; V. Josz, *Fragonard*, p. 165; W. Fred, *Fragonard*, p. 50; C. Mauclair, *Fragonard*, p. 69; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. II, p. 53; C. Mauclair, *Fragonard*, in *L'Art et les Artistes*, 1906, p. 197;

Fig. 117 Cat. No. 241

Fig. 118 Cat. No. 244

L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 102, 289; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 225; J. F. Raffaëli, *Mes promenades au Musée du Louvre*, p. 67; G. Brière, *Musée du Louvre, Catalogue des peintures, Ecole française*, No. 296; L. Gillet, *La Peinture au Musée du Louvre, Ecole française, XVIIIe siècle*, p. 87; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 31; L. Guimbaud, *Saint-Non et Fragonard*, p. 138; L. Guimbaud, *Fragonard*, p. 53; M. Florisoone, *La Peinture française au XVIIIe siècle*, p. 78; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Louis La Caze collection; La Caze gift, 1869 (No. 197 of the catalogue of the collection.

243. IMAGINARY FIGURE (PORTRAIT OF THE ABBÉ DE SAINT-NON?), FIGURE DE FANTAISIE (PORTRAIT DE L'ABBÉ DE SAINT-NON?) 1769. Paris, Musée du Louvre. *Plate* 40

Canvas, 80×65 cm.

On the back of the picture, in an old hand, is written: 'Portrait de l'abbé de Saint-Non, peint par Fragonard, en une heure de temps.'
Possible pendants: *Inspiration*, No. 241; *Music*, No. 242; *Study, or Song*, No. 244.

Engraved: by Wallet (end of the 19th century).
Exhibited: Chefs d'Oeuvre de la Peinture Française du Louvre, Petit Palais, 1946, No. 283; Monticelli et le Baroque Provençal, Orangerie, 1953, No. 48; Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 15; le Portrait français de Watteau à David, Orangerie, 1957–8, No. 28.
Catalogued: E. and J. de Goncourt, Vol. III, p. 322; R. Portalis, p. 281.
Literature: E. and J. de Goncourt, Vol. III, p. 281; R. Portalis, p. 132; C. Mauclair, *Fragonard*, p. 69; G. Brière, *Musée du Louvre, Catalogue des peintures, Ecole française*, No. 299; L. Guimbaud, *Saint-Non et Fragonard*, p. 138; L. Gillet, *La Peinture au Musée du Louvre, Ecole française, XVIIIe siècle*, p. 87; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 31; L. Guimbaud, *Fragonard*, p. 53; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Louis La Caze collection; La Caze gift, 1869 (No. 200 of the catalogue of the collection).

244. STUDY, or THE SONG (L'ÉTUDE, OU LE CHANT) 1769. Paris, Musée du Louvre. *Fig.* 118

Canvas, 80×65 cm.
Possible pendants: *Inspiration*, No. 241; *Music*, No. 242; *Imaginary Figure*, No. 243.

Engraved: by Wallet, for Portalis' book; by Louis Lucas, for *L'Art*, 1880.
Exhibited: Tableaux et Dessins de l'Ecole française principalement du XVIIIe siècle, 1860, No. 148; Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 470; European Paintings and Sculpture 1300–1800, New York, World's Fair, 1939, No. 118; La Femme dans l'Art français, Palais des Beaux-Arts, Brussels, 1953, No. 53.
Catalogued: E. and J. de Goncourt, Vol. III, p. 322; R. Portalis, p. 276.
Literature: W. Bürger, *Exposition de tableaux de l'Ecole française ancienne*, in *Gazette des Beaux-Arts*, 1860, Vol. II, p. 349; P. Leroi, *Le Salon de 1880*, in *L'Art*, Vol. XXII, 1880, p. 129; E. and J. de Goncourt, Vol. III, p. 282; R. Portalis, pp. 93, 132; V. Josz, *Fragonard*, p. 165; W. Fred, *Fragonard*, p. 50; A. Dayot et L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 85; J. T. Foster, *French Art from Watteau to Prud'hon*, pp. 53, 55; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 226; G. Kahn, *Fragonard*, in *L'Art et le Beau*, 1907–9, No. 3, p. 29; G. Kahn, *La Peinture galante en France au XVIIIe siècle*, p. 49; C. Mauclair, *Fragonard*, p. 69; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 225; G. Brière, *Musée du Louvre, Catalogue des peintures, Ecole française*, No. 297; L. Gillet, *La Peinture au Louvre, Ecole française, XVIIIe siècle*, p. 87; L. Réau, *Histoire de la peinture française*, Vol. II, p. 31; P. Ratouis de Limay, *Trois Collectionneurs du XIXe siècle, II, le Docteur La Caze*, in *Le Dessin*, June–July 1938, p. 78; Ch. Moreau-Vauthier, *Great Portraits*, pp. 104–106; H. Algoud, *Fragonard*, p. 15; Ch. Sterling, *Paintings lent by the Louvre*, in *The Metropolitan Museum of Art Bulletin*, June 1944, p. 276; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Randon de Boisset collection (according to La Caze, but it did not appear in his sale of 1777); Louis La Caze collection; La Caze gift, 1869 (No. 198 of the catalogue of the collection).

Fig. 119 Cat. No. 245

245. PORTRAIT, SAID TO BE A COMEDIAN (PORTRAIT, DIT D'UN COMÉDIEN). Private Collection. *Fig.* 119

Canvas, 80×65 cm.
Pendant to *Portrait of a Singer*, No. 246.

Engraved: by Champollion (end of the 19th century).
Exhibited: Chefs d'oeuvres des collections françaises retrouvées en Allemagne, Orangerie, 1946, No. 19.
Catalogued: R. Portalis, p. 285.
Literature: R. Portalis, p. 133; P. de Nolhac, p. 111; V. Josz, *Fragonard*, pp. 94, 165; C. Mauclair, *Fragonard*, p. 69; L. de Fourcaud, *Honoré Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, p. 224.

A pastel copy of this picture, made by the Comte de Bréhan, is signed and dated 1773 (80×61 cm.). *Catalogued:* R. Portalis, p. 286. Colette de Baudicour collection; E. M. Hodgkins sale, London, Christie's, 29th June 1934, Lot 1; P. M. Turner collection.

Collections: May have been in G[odefroy] sale, 2nd April 1794, Lot 24 (20 livres 1 sol together with its pendant); may have been in anonymous sale, 24th April 1819, Lot 50 (together with its pendant); E. Vallet sale, 25th January 1884, Lot 15 (bt. by Gaucher for Baron Alphonse de Rothschild), called *Portrait d'homme*; Baron Alphonse de Rothschild collection; Baron Edouard de Rothschild collection; reserved for Hitler's private collection in 1943, No. 43.

246. PORTRAIT OF A SINGER (PORTRAIT D'UNE CANTATRICE). Private Collection. *Plate* 42

Canvas, 81×65 cm.
Pendant to *Portrait of a Comedian*, No. 245.

Engraved: by Champollion, for Portalis' book (cf. R. Portalis, p. 332, No. 135).
Exhibited: Art Ancien, Bordeaux, 1882, No. 2461.
Catalogued: R. Portalis, p. 285.
Literature: R. Portalis, p. 133; P. de Nolhac, p. 112; V. Josz, p. 165; C. Mauclair, *Fragonard*, p. 69; L. de Fourcaud, *Honoré Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, p. 224.

A pastel copy of this picture, made by the Comte de Bréhan, is signed and dated 1773 (80×61 cm.). *Catalogued:* R. Portalis, p. 286. Colette de Baudicour collection; E. M. Hodgkins sale, London, Christie's, 29th June 1934, Lot 1; P. M. Turner collection.

Collections: R[oettiers] sale, 13th January 1778, Lot 20 (161 livres); [Dulac and La Chaise] sale, 30th November 1778, Lot 218 (190 livres); may have been in G[odefroy] sale, 2nd April 1794, Lot 24 (20 livres 1 sol together with its pendant); may have been in anonymous sale, 24th April 1879, Lot 50 (together with its pendant); E. Vallet collection, Keeper of the Bordeaux Museum; E. Vallet sale, 25th January 1884, Lot 14 (bt. by Baron A. de Rothschild); Baron Alphonse de Rothschild collection; Baron Edouard de Rothschild collection.

247. PORTRAIT OF A MAN IN SPANISH COSTUME, or DON QUIXOTE (PORTRAIT D'HOMME EN COSTUME ESPAGNOL, OU DON QUICHOTTE). Chicago (Ill.), Mr. Leigh Block. *Colour Plate facing Plate* 42

Canvas, 81×65 cm.

Exhibited: French XVIIIth century Masters, Minneapolis Institute of Arts, 1954; Great French Paintings, an Exhibition in memory of Chauncey McCormick, Art Institute of Chicago, 1955, No. 16.
Catalogued: R. Portalis, pp. 277, 286.

Collections: Mauperin sale, 4th December 1780, Lot 38; anonymous sale, 20th April 1885, Lot 14; C. Groult collection; Messrs. Wildenstein collection, New York.

248. THE MUSIC LESSON (LA LEÇON DE MUSIQUE). Paris, Musée du Louvre. *Plate* 39

Canvas, 110×120 cm.

Exhibited: Tableaux et Dessins de l'Ecole française principalement du XVIIIe siècle, 1860, No. 210; Chefs d'oeuvre de la peinture française du Louvre, Petit Palais, 1946, No. 282.
Catalogued: E. and J. de Goncourt, Vol. III, p. 335; R. Portalis, p. 282.
Literature: Lord Pilgrim, *Mouvement des Arts*, in *L'Artiste*, Vol. III, June 1849, p. 73; W. Bürger, *Exposition du boulevard des Italiens*, in *Gazette des Beaux-Arts*, 1860, Vol. II, p. 346; Ch. Blanc, *Histoire des peintres de l'Ecole française*, Vol. II, p. 16; A. Jal, *Dictionnaire*, p. 87; R.

Fig. 120 Cat. No. 249

Portalis, p. 118; Lady Dilke, *French Painters of the XVIIIth Century*, p. 65; V. Josz, *Fragonard*, p. 165; C. Mauclair, *Fragonard*, p. 59; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 52; G. Kahn, *Fragonard*, in *L'Art et le Beau*, p. 29; G. Kahn, *La Peinture galante au XVIIIe siècle*, p. 49; A. Dayot, *La Peinture française au XVIIIe siècle*, No. 117; G. Geoffroy, *Le Louvre*, p. 33; G. Lafenestre et Richtenger, *Le Musée du Louvre*, p. 300; L. Hourticq, *Guide du Louvre*, p. 128; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Walferdin collection; given by the owner 'to the French Republic', in 1849; Musée du Louvre; removed in 1865 to 184 Rue de Rivoli, corner of the Place des Pyramides, the house of Franceschini Pietri, private secretary to the Emperor's cabinet; recovered from the same address on 18th October 1870, then the house of Etienne Conti, secretary to the Emperor.

249. PORTRAIT OF FRANÇOIS DE BOURBON, COMTE D'ENGHIEN (PORTRAIT DE FRANÇOIS DE BOURBON, COMTE D'ENGHIEN). (1519–55.) Grisaille. New York, Messrs. Wildenstein. *Fig.* 120

Oval canvas, 42×36 cm.

This picture of the Count was done from imagination as no contemporary portrait of him exists. It provided an illustration for *L'Histoire de la Maison de Bourbon . . .*, by J. L. Ripault-Désormeaux, Vol. III, 1773, p. 113, with the caption: 'Drawn after the original by Fragonard, painter to the King.'

Engraved: by Miger in *L'Histoire de la Maison de Bourbon*, Vol. III, p. 113. The engraving was exhibited at the Salon of 1779, No. 279. It is mentioned by R. Portalis, p. 328, No. 106.
Catalogued: E. and J. de Goncourt, Vol. III, p. 321.

Copy in reverse, after the engraving, by Ribou in the Musée Condé, Chantilly.

250. SO-CALLED PORTRAIT OF DENIS DIDEROT LOOKING THROUGH THE ENCYCLOPAEDIA (PORTRAIT, DIT DE DENIS DIDEROT FEUILLETANT L'ENCYCLOPÉDIE). Private Collection.

Canvas, 80×64 cm. *Colour Plate on p.* 275

Exhibited: Portraits historiques, Trocadéro, 1878, No. 537; Marie-Antoinette et son temps, Sedelmeyer, 1894, No. 119; Chardin-Fragon-

Fig. 121 Cat. No. 253

Fig. 122 Cat. No. 254

Fig. 123 Cat. No. 256

Fig. 124 Cat. No. 258

Fig. 125 Cat. No. 257

ard, 1907, No. 130; Fragonard, 1921, No. 92; le Siècle de Louis XV, Gazette des Beaux-Arts, 1934, No. 158; Diderot et l'Encyclopédie, Bibliothèque Nationale, 1951, No. 50.
Catalogued: E. and J. de Goncourt, Vol. III, p. 322; R. Portalis, p. 275.
Literature: M. Tourneux, *Les Portraits de Diderot*, in *L'Art*, Vol. XII, 1878, p. 126; R. Portalis, p. 135; P. de Nolhac, p. 110; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin and J. H. Fragonard*, No. 87; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, p. 44; L. de Fourcaud, *Honoré Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, p. 228; J. Guiffrey, *L'Exposition Chardin-Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, p. 106; A. Dayot, *La Peinture française au XVIII siècle*, p. 225; R. de la Sizeranne, *Le Miroir de la vie*, 2e series, p. 115; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 360; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 31; H. Algoud, *Fragonard*, p. 15; L. Guerry-Brion, *Fragonard*, n.p.
Collections: Walferdin sale, 3rd April 1880, Lot 10 (bt. by Beurnonville); de Beurnonville sale, 9–16th May 1881, Lot 61 (bt. by Lannoy); Daupias sale, 16th May 1892, Lot 17 (bt. by Goldschmidt); Leopold Goldschmidt collection; Comte André Pastré collection; Comtesse Charles de Vogüe collection.

251. THE ABBÉ DE SAINT-NON IN SPANISH COSTUME (L'ABBÉ DE SAINT-NON VÊTU A L'ESPAGNOLE). Barcelona, Museum of Modern Art. *Plate* 41

Canvas, 94×74 cm.

Exhibited: French Art, Royal Academy, London, 1932, No. 219; les Artistes français en Italie, Musée des Arts Décoratifs, 1934, No. 880; Cent ans de portraits français, Bernheim Jeune, 1934, No. 33; l'Art français au XVIIIe siècle, Palace of Charlottenborg, Copenhagen, 1935, No. 71; Chefs d'oeuvre de l'art français, Musée d'Art Moderne, 1937, No. 158; Fragonard, Berne, 1954, No. 21.
Catalogued: R. Portalis, p. 273.
Literature: G. Grappe, *L'Abbé de Saint-Non, amateur des Arts*, in *Le Figaro artistique*, 2nd and 23rd May 1929; P. de Nolhac, p. 112; P. de Nolhac, *L'Abbé de Saint-Non et Fragonard*, in *Revue de l'Art*, January 1932, pp. 35, 38; M. Florisoone, *La Peinture française au XVIIIe siècle*, p. 78; L. Guerry-Brion, *Fragonard*, n.p.
Collections: Varanchan sale, 29th December 1777, Lot 16 (61 livres); Don Francisco Cambo collection, Montreux.

252. PORTRAIT OF PIERRE-ADOLPHE HALL (PORTRAIT DE PIERRE-ADOLPHE HALL). (1736–93.) Lost.

Literature: Inventaire du Miniaturiste Pierre-Adolphe Hall, 10th May 1778: '*List of my pictures . . . which form my collection, with the price I gave for them*' (cf. Frederic Villot, *Hall*, p. 74); V. Josz, *Fragonard*, pp. 166 and 216.

Pierre-Adolphe Hall collection: 'A head of me, from the time when he used to do sketch portraits for a louis . . . 24 livres.'

253. PORTRAIT OF A MAN, SUPPOSEDLY THE ASTRONOMER NAUDIN (PORTRAIT D'HOMME). Private Collection. *Fig.* 121

Canvas, 70×58 cm.

We do not know what basis there is for the tradition that this is a portrait of Charles Naudin, miniaturist and pastellist, member of the Académie de Saint-Luc, who was known from 1766, died in 1786, and to whom the dictionaries of painting do not give the title of an astronomer. He died unmarried and appointed the miniaturist Laloue his legal executor (Min. Central, Etude XXVII, file 459); the portrait does not appear in his inventory, which we have consulted.
Exhibited: Fragonard 1921, No. 32.

Collections: Edouard Larcade collection; Weisweiller collection.

254. PORTRAIT OF AN ARTIST, CALLED: THE PAINTER NAIGEON (PORTRAIT D'ARTISTE, DIT: LE PEINTRE NAIGEON). Paris, Musée du Louvre. *Fig.* 122

Canvas, 80×64 cm.

The subject cannot be the painter Jean Naigeon (1757–1832), a student at the Ecole des Beaux-Arts at Dijon, who went to Paris in 1780. He was recommended to Wille, was acquainted with Gois in 1783 and entered David's studio. From the time of the Revolution he was Keeper of the Museum (Luxembourg and Louvre). This canvas, which appeared in the second Exhibition of Portraits du Siècle (1885), was still, at that date, in the Naigeon family, and was entitled *Inconnu*. Portalis mentions it with the title: *Portrait d'homme*. Naigeon owned an important collection of old and modern pictures.
Exhibited: Portraits du Siècle, Ecole des Beaux-Arts, 1885, No. 82.
Catalogued: R. Portalis, p. 286.

Collections: May have been Naigeon collection (not in his sale); Naigeon family collection; Carlos de Beistegui collection, Biarritz; C. de Beistegui gift.

255. HEAD OF A MAN, IN THE MANNER OF VAN DYCK (TÊTE D'HOMME, DANS LE STYLE DE VAN DYCK). Lost.

The material on which the picture was painted is not given in the sale catalogue; 40×32 cm.
'With a wide, turned-down shirt collar; the drapery is brown, lined with crimson (Cat. of the [de Ghendt] sale, 1779).

Collections: [De Ghendt] sale, 15th November 1779, Lot 33.

256. PORTRAIT OF A LADY WITH A DOG, WRONGLY ENTITLED: 'ROSALIE FRAGONARD, AUNT OF THE ARTIST', or 'SISTER OF THE ARTIST' (PORTRAIT DE FEMME TENANT UN CHIEN, DIT À TORT: 'ROSALIE FRAGONARD, TANTE DE L'ARTISTE', OU 'SOEUR DE L'ARTISTE'). New York, Metropolitan Museum of Art. *Fig.* 123

Canvas, 81×65 cm.

Fragonard had no sister or aunt of this name.

Exhibited: Portraits de femmes et d'enfants, Ecole des Beaux-Arts, 1897, No. 59; Chardin-Fragonard, 1907, No. 91; Fragonard, 1921, No. 31; French Art, Royal Academy, London, 1932, No. 264; le Siècle de Louis XV, Gazette des Beaux-Arts, 1934, No. 150.
Literature: A. Dayot et L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 77; M. Tourneux, *L'Exposition Chardin-Fragonard*, in *Gazette des Beaux-Arts*, 1907, Vol. II, p. 100; H. W. Williams, Jr., *Portrait of a Lady with a dog, by Fragonard*, in *Bulletin of the Metropolitan Museum of Art*, January 1938, pp. 14, 16; *Metropolitan buys Fragonard's Portrait of a Lady with a dog*, in *Art Digest*, February 1938, p. 8; *Metropolitan acquires Portrait of a Lady with a dog*, in *Art in America*, April 1938, p. 92; L. Guerry-Brion, n.p.; C. Sterling, *The Metropolitan Museum of Art, a Catalogue of French Paintings, XV–XVIIIth Centuries*, pp. 154, 155.

Collections: May have been in anonymous sale, 25th June 1779, Lot 265: *Femme jouant avec un petit chien* (without measurements); de Cambis collection; Marquis des Isnards collection; Féral collection; Burat collection; Besnier collection; Mme. Louis Burat sale, 17th June 1937, Lot 3 (bt. by the Metropolitan Museum).

257. YOUNG COUPLE AT THE WINDOW (JEUNE COUPLE À LA FENÊTRE). Besançon, Musée des Beaux-Arts. *Fig.* 125

Panel, 17×13 cm.
Pendant to: *Young mother and her Child*, No. 258.

Exhibited: Second exhibition, Palais de Justice, Besançon, 1831, No. 33; Rétrospective des Arts de Franche-Comté, au Bâtiment des Musées, Besançon, 1906, No. 36; Chardin-Fragonard, 1907, No. 154; Fragonard, 1921, No. 45; J. H. Fragonard, Peintures et Dessins, Musée des Beaux-Arts, Besançon, 1956, No. 22.
Catalogued: E. and J. de Goncourt, Vol. III, p. 335; R. Portalis, p. 280.
Literature: Catalogue Manuscrit de Paris, 1806, No. 97; Weiss, 1821, No. 357; *Catalogues du Musée*, 1844, No. 70; 1886, No. 229; 1929, p. 66; Lady Dilke, *French Painters of the XVIIIth Century*, p. 72; L. Gonse, *Les Chefs d'oeuvre des Musées de France*, p. 69; H. Bouchot, *Fragonard et l'Architecte Paris, à propos de l'Exposition rétrospective de Besançon*, in *La Revue de l'Art Ancien et Moderne*, Vol. XIX, 1906, p. 210; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 361.

Collections: Collection of Paris, the architect; left by him to the Museum of Besançon.

258. YOUNG MOTHER AND HER CHILD (JEUNE MÈRE ET SON ENFANT). Besançon, Musée des Beaux-Arts. *Fig.* 124

Panel, 17×11 cm.
Pendant to *Young couple at the window*, No. 257.

Exhibited: Seconde exposition, Palais de Justice, Besançon, 1831, No. 38; Rétrospective des Arts en Franche-Comté, au Bâtiment des Musées, Besançon, 1906, No. 37; Chardin-Fragonard, 1907, No. 155; Fragonard, 1921, No. 46; J. H. Fragonard, Peintures et Dessins, Musée des Beaux-Arts, Besançon, 1956, No. 23.

Fig. 126 Cat. No. 259

Catalogued: E. and J. de Goncourt, Vol. III, p. 335; R. Portalis, p. 280.
Literature: Catalogue Manuscrit de Paris, 1806, No. 97; Weiss, 1821, No. 358; *Catalogue du Musée*, 1844, No. 71; 1886, No. 230; 1929, p. 66; Lady Dilke, *French Painters of the XVIIIth Century*, p. 72; L. Gonse, *Les Chefs-d'oeuvre des Musées de France*, p. 69; H. Bouchot, *Fragonard et L'Architecte Paris, à propos de l'Exposition rétrospective de Besançon*, in *Revue de l'Art Ancien et Moderne*, 1906, Vol. XIX, p. 210; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art Français*, July 1921, p. 361; L. Guerry-Brion, *Fragonard*.

Collections: Collection of Paris, the architect; left by him to the Museum of Besançon.

259. THE CASEMENT WINDOW (LA CROISÉE). Private Collection. *Fig.* 126

Canvas, 18×14 cm.

Exhibited: Chardin-Fragonard, 1907, No. 132.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 274.
Literature: R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 310, with the title: *Conversation à l'espagnole*: it seems the author is describing *The Casement Window*; P. de Nolhac, p. 132.

Collections: Walferdin sale, 12–16th April 1880, Lot 1 (bt. by Comte de Pourtalès); *exécution très fine à l'huile du dessin à la sépia portant le No.* 182, refers to a drawing exactly described in the catalogue under No. 186; Comte de Pourtalès collection; Arthur Veil-Picard collection.

260–266. THE KISSES (LES BAISERS). All lost (?).

Canvas.

Seven small pictures.

The subject has often been treated by Fragonard; there are some pastels known, etched by Gabriel Marchand as upright ovals: *Le baiser sur le cou* and *Le baiser sur la bouche*, which belonged to the architect Jallier in 1773. The *Dangerous Kiss* was engraved by Flipart, after a pastel that was in the sale of Mme. de Cossé, 11th November 1778,

No. 111 and in the sale [Lebrun Lerouge] of 19th January 1778, No. 127.

Collections: Anonymous sale, 8th July 1793, Lot 20, 'Seven little pictures of different shapes, in the same frame'; Gaultron sale, 25–26th January 1858, Lot 53, *Les baisers*, 'three small ovals of the same size'. Perhaps Nos. 267–273 belonged to this series of small pictures sold in 1793. These seven pictures as well as the *Sultana* (lost) were no doubt painted for the same patron. Those which have been found all have the same border.

267. THE COQUETTE AND THE YOUNG FELLOW (LA COQUETTE ET LE JOUVENCEAU). New York, Private Collection. *Plate* 45

Oval canvas, 39×31 cm.

Exhibited: Au profit des orphelins d'Alsace-Lorraine, Salle des Etats du Louvre, 1885, No. 200.
Catalogued: R. Portalis, p. 274.
Literature: P. de Nolhac, p. 125.

Collections: Walferdin sale, 12–16th April 1880, Lot 9: 'charming grisaille slightly coloured'; Camille Groult collection; Messrs. Wildenstein collection, New York.

268. THE COQUETTE (LA COQUETTE). New York, Colonel and Mrs. Jacques Balsan. *Plate* 44

Canvas, 35×30 cm.

Exhibited: Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 8; Le Siècle de Louis XV, Gazette des Beaux-Arts, 1934, No. 151.

This picture is doubtless a fragment of the finished subject, *The Coquette and the Young Fellow*; see above.

Collections: May have been in B . . . sale, 15th December 1849, Lot 60: '*Head of a young countrified coquette*'; Wynn Ellis collection.

269. HEAD OF A GIRL (TÊTE DE JEUNE FILLE). Lost.

Canvas, 45×37 cm.

'Her hair is carelessly arranged; her half-lowered eyes have an ingenuous look' (Cat. of the [Baché, Brilliant, Cossé] sale, 1776).
Variant of *The Coquette*, No. 268.

Fig. 127 Cat. No. 270

Fig. 128 Cat. No. 271

Collections: [Baché, Brilliant, Cossé] sale, 22nd April 1776, Lot 99; La Borde sale, 14th January 1785, Lot 72; de P[ille] sale, 2nd May 1785, Lot 72.

270. PORTRAIT OF A GIRL (PORTRAIT D'UNE JEUNE FILLE). Private Collection. *Fig.* 127

Oval canvas, 32×29 cm.

Exhibited: Fragonard, 1921, No. 97.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: P. de Nolhac, p. 113.

Collections: Prault sale, 27th November 1780, Lot 25; anonymous sale, 5th November 1781, Lot 2 (28 livres, bt. by Desvouges); [Lebrun, Verrier, Lerouge, Dubois] sale, 12th March 1782, Lot 145; Porgès collection.

271. THE FIRST KISS (LE PREMIER BAISER). U.S.A., Private Collection. *Fig.* 128

Oval canvas, 38×31 cm.

Engraved: at the beginning of the XIXth century by J. Jacquemart as an etching (cf. R. Portalis, p. 330, No. 137).
Exhibited: Tableaux principalement du XVIIIe siècle, 1860, No. 134; Tableaux anciens, 1866, No. 50 (at the two exhibitions, J. Reiset collection).
Catalogued: R. Portalis, p. 286.
Literature: P. de Nolhac, p. 118.

Collections: May have been in the anonymous sale, 26th November 1834, Lot 41, P. 8: *Le baiser*, 'an oval picture of two half-length figures'; J. Reiset sale, 29–30th April 1870, Lot 6 (28×30 cm.), it seems there must have been a misprint as these are the measurements of an almost round canvas, while this picture is certainly an upright oval; Wilson sale, 27–28th April 1874, Lot 33; Serge Von Derwies collection; Messrs. Wildenstein collection, New York.

272. THE KISS (LE BAISER). Private Collection. *Plate* 43

Oval canvas, 52×65 cm.

Engraved: by A. Lalauze, as an etching, about 1878. The engraving is mentioned by R. Portalis, p. 322, No. 23.

Exhibited: Exposition d'Amiens, 1860; Fragonard, 1921, No. 34; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 224.
Catalogued: R. Portalis, p. 271.
Literature: P. Mantz, *Exposition d'Amiens*, in *L'Artiste*, July 1860, p. 6; Ph. Burty, *Profils d'amateurs. Laurent Laperlier*, in *L'Art*, Vol. XVI, 1879, p. 150; *Vente Laperlier*, in *L'Art*, Vol. XVII, 1879, p. 22; E. and J. de Goncourt, Vol. III, p. 270, general remarks on the theme of the kiss; R. Portalis, pp. 72, 196, 198; P. de Nolhac, p. 118, under the title *Les Baisers*; F. Naquet, *Fragonard*, p. 32; V. Josz, *Fragonard*, p. 118; W. Fred, *Fragonard*, p. 50; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de L'Art*, July 1921, p. 356.

Collections: Laperlier sale, 17th-21st February 1879, Lot 12, with the title: *Les baisers* (bt. by Lenoir together with the engraving); Deglise sale, 2nd December 1896, Lot 17: *Le baiser*; Charvet collection; Messrs. Wildenstein collection, New York; Baron R. de Rothschild collection; Baron Alain de Rothschild collection.

273. THE SLEEPING WOMAN (LA DORMEUSE). Private Collection. *Fig.* 129

Oval canvas, 39×31 cm., Possibly fragment.
We have been unable to see again this strange picture.

Exhibited: Chardin-Fragonard, 1907, No. 126; Paintings of the French School, Bomford Collection, Arts Council of Great Britain, London, 1945, No. 44.
Literature: G. Labat, *J. B. S. Chardin et J. H. Fragonard, Note sur l'Exposition de la rue de Sèze*, p. 19; A. Dayot, *La Peinture française au XVIIIe siècle*, No. 109; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, Vol. I, p. 70; J. Villain, *Fragonard*, No. 24.

Collections: J. Pierpont Morgan collection, New York; J. Pierpont Morgan sale, London, 31st March 1944, Lot 119 (bt. by Bomford); Bomford collection, London.

274. YOUNG ITALIAN WOMAN LYING DOWN (JEUNE ITALIENNE COUCHÉE). Lost.

Canvas, 48×59 cm.

'A young Italian woman, half naked, lying voluptuously on a couch,

Fig. 129 Cat. No. 273

Fig. 130 cf. Cat. No. 274

where she seems to be asleep' (Cat. of the Masso and Benoît sale, 1786).

Sketched: by G. de Saint-Aubin in the catalogue of the Verrier sale (Fig. 130).
Catalogued: E. and J. de Goncourt, Vol. III, p. 330; R. Portalis, p. 281.
Literature: P. de Nolhac, p. 120; E. Dacier, *les Catalogues illustrés par G. de Saint-Aubin*, in *Gazette des Beaux-Arts*, 1953, Vol. I, p. 331.

Collections: [Verrier] sale, 18th November 1776, Lot 106 (1000 livres); B. [Masso and Benoit] sale, 10th April 1786, Lot 43 (243 livres).

275. THE SLEEPING BACCHANTE (LA BACCHANTE ENDORMIE). Paris, Musée du Louvre. *Fig.* 131

Canvas, 46×55 cm.

Engraved: as an etching by E. Wallet, for Portalis' book (cf. R. Portalis, p. 322).
Exhibited: Französische Malerei von Poussin bis Ingres, Kunsthalle, Hamburg, 1952–53, No. 20.
Catalogued: E. and J. de Goncourt, Vol. III, p. 325; R. Portalis, p. 271.
Literature: L. Horsin-Déon, *Le Cabinet de M. Lacaze*, in *L'Artiste*, December 1861, p. 244; R. Portalis, pp. 68, 172; A. Hallays, *Voyage en Provence*, p. 250; F. Naquet, *Fragonard*, p. 30; Lady Dilke, *French Painters of XVIIIth Century*, p. 65; V. Josz, *Fragonard*, p. 113; V. Josz, *Préface du catalogue de l'Exposition de l'Art français au XVIIIe siècle à Bruxelles*, 1904, pp. 60, 63; C. Mauclair, *Fragonard*, p. 24; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 54; G. Geoffroy, *Le Louvre*, p. 39; G. Lafenestre et Richtenberger, *Le Musée du Louvre*, p. 21; C. Mauclair, *Fragonard*, in *L'Art et les Artistes*, August 1906, p. 191; G. Kahn, *La Peinture galante en France au XVIIIe siècle*, p. 11; G. Grappe, *La Vie de J. H. Fragonard*, Vol. I, p. 18; W. Fred, *Fragonard*, p. 50; H. Algoud, *Fragonard*, p. 16; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Louis La Caze collection; La Caze gift, in 1869 (No. 195 of the Catalogue of the collection).

Fig. 131 Cat. No. 275

276. THE USELESS RESISTANCE, or THE SURPRISE (LA RÉSISTANCE INUTILE, OU LA SURPRISE). Stockholm, National Museum. *Plate* 46

Oval canvas, 45×60 cm.

Fig. 132 Cat. No. 279

Exhibited: Fragonard, 1921, No. 38; Pictures of Every-Day Life, Genre Painting in Europe, 1500–1900, Carnegie Institute, Pittsburgh, 1954, No. 60.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 287.
Literature: P. Burty, *Profils d'amateurs, Laurent Laperlier*, in *L'Art*, Vol. XVI, 1879, p. 150; *Vente Laperlier*, in *L'Art*, Vol. XVII, 1879, p. 22; P. de Nolhac, p. 125; Le Hir, *Vente San Donato*, in *Journal des amateurs*, 1880, p. 59; P. Leroi, *Le Palais San Donato et ses collections*, in *L'Art*, Vol. XX, 1880, I, p. 308; L. Vauxcelles, *La Collection de M. P. Gallimard*, in *Les Arts*, September 1908, p. 6; G. Grappe, *Fragonard*, Vol. I, p. 83; L. Guerry-Brion, n.p.
Collections: Larochefoucault-Liancourt sale, 20th June 1827, Lot 55, p. 20: '*Une femme surprise au lit*' (48×64 cm.); Brunet-Denon sale, 2nd February 1846, Lot 331: '*La Résistance*, subject with two figures'; anonymous sale, 22nd December 1852, Lot 36: *Une jeune fille, surprise au lit par un jeune homme, le supplie de s'éloigner*; Laperlier sale, 17–18th February 1879, Lot 11 (bt. by Demidoff); Demidoff sale, San Donato, Florence, 15th March–13th May 1880, Lot 1448 (bt. by Stettiner); Marquis de Saint-Aubanel collection; P. Gallimard collection; Messrs. Wildenstein collection; Lowenstein collection, Brussels; Van der Straten Ponthoz collection, Brussels; Messrs. Wildenstein collection, New York.

277. THE RESISTANCE (LA RÉSISTANCE). Lost.

Canvas, 44×38 cm.

'The interior of an apartment hung with two white curtains; a young lady escapes from the arms of a young man, who is determined to catch her again; a fine angora cat and a little poodle complete the picture' (Saint-Julien sale catalogue, 1785).

Catalogued: E. and J. de Goncourt, Vol. III, p. 330.
Literature: P. de Nolhac, p. 124.

Collections: Baron de [Saint-Julien], 14th February 1785, Lot 108.

278. THE USELESS RESISTANCE (LA RÉSISTANCE INUTILE). New York, Private Collection. *Plate* 47

Panel, 24×32 cm.

Engraved: by Vidal as a pendant to *Il a cueilli ma rose* (cf. E. and J. de Goncourt, Vol. III, p. 327; R. Portalis, p. 330, No. 143; G. Bourcard, *Manuel . . .*, p. 207), and by Regnault, cf. R. Portalis, p. 330, No. 144; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 73, No. 67.
Exhibited: Chardin Fragonard, 1907, No. 144; David-Weill Pictures, Wildenstein, New York, 1937, No. 21; Art Treasures of the XVIIIth Century, Parke Bernet, New York, 1942, No. 21.
Catalogued: E. and J. de Goncourt, Vol. III, p. 327.
Literature: J. Guiffrey, *L'Exposition Chardin-Fragonard*, in *Revue de l'Art ancien et moderne*, Vol. XXII, 1907, p. 105; G. Henriot, *Collection David-Weill*, Vol. I, *Peintures*, p. 141; G. Grappe, *Fragonard*, 1929, p. 101; L. Guimbaud, *Fragonard*, p. 53.

There exists a copy by Saint-Non in an American collection: *Jeune femme sur son lit qui se défend avec son oreiller* (Saint-Non Inventory, January–February 1792).

Collections: Anonymous sale, 8th July 1793, No. 16: '*Jeune fille sur un lit jouant avec un oreiller*'; G. Mühlbacher sale, 13–15th May 1907, No. 20; David-Weill collection; E. John Magnin collection.

279. THE INQUISITIVE CHILDREN (LES PETITES CURIEUSES). Paris, Musée du Louvre. *Fig.* 132

Panel, 16×13 cm.

Exhibited: Fragonard, 1921, No. 37.
Literature: G. Brière, *Musée du Louvre, Catalogue des peintures*, Ecole française, No. 308 I A.

Collections: Anonymous sale, 8th July 1793, Lot 18: *Jeunes filles qui jettent des roses par une fenêtre* (16×10 cm.); in this sale the pendant of this picture was: '*un sultan assis*', see No. 335; Sauvageot collection; Sauvageot gift, 1856, No. 1022: *Deux enfants cachés derrière un rideau, laissent voir une partie de leur figure.*
A drawing of the same subject, heightened with pastel (by Saint-Non?), was in the Edmond de Rothschild collection.

280. GIRL MAKING HER DOG DANCE ON HER BED, wrongly called THE RING BISCUIT (JEUNE FILLE FAISANT DANSER SON CHIEN SUR SON LIT, dit à tort LA GIMBLETTE). Private Collection. *Plate* 49

Canvas, 89×70 cm.

Engraved: by Fr. A. Hémery without title, by V. M. Picot for a bonbonniere dated London, 1783, with the title: *New Thought*, perhaps by M. Blot. Cf.: E. and J. de Goncourt, Vol. III, p. 329; R. Portalis, p. 327, No. 99; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 198; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, No. 56.
Exhibited: De Watteau à Cézanne, Musée d'Art et d'Histoire, Geneva, 1951, No. 27; Figures nues de l'Ecole française, Charpentier, 1953, No. 81; le Nu à travers les âges, Bernheim Jeune, 1954, No. 21; De Watteau à Prud'hon, Wildenstein, 1956, No. 39.
Catalogued: E. and J. de Goncourt, Vol. III, p. 329, distinguish in the Walferdin collection this upright canvas, painted 'more freely, more brightly, more in the Fragonard style, in which the nakedness of the woman gleams in the gold of the yellow curtains', from another picture which is oblong; R. Portalis, p. 278.
Literature: Ch. Blanc, *Histoire des peintres, Ecole française*, Vol. II, p. 11; E. and J. de Goncourt, *Fragonard*, in *Gazette des Beaux-Arts*, 1865, Vol. I, p. 42; E. and J. de Goncourt, Vol. III, p. 275; R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 308; R. Portalis, pp. 68, 226; L. Gonse, *Honoré Fragonard par R. Portalis*, in *Gazette des Beaux-Arts*, 1889, Vol. I, p. 75; F. Naquet, *Fragonard*, p. 30; V. Josz, *Fragonard*, pp. 117, 178, 320; C. Mauclair, *Fragonard*, p. 24; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 47; P. de Nolhac, pp. 59, 60, 119; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, p. 43; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 102; G. Kahn, *La Peinture galante en France au XVIIIe siècle*, pp. 8, 30; A. Hallays, *Voyage en Provence*, p. 261; R. de La Sizeranne, *Chardin-Fragonard*, in *Le Miroir de la Vie*, p. 108; W. Fred, *Fragonard*, p. 35; J. Renouvier, *L'Histoire de l'Art pendant la Révolution*, p. 167; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 28.

Collections: Lebas de Courmont widow sale, 26th May 1795, Lot 40: '*Girl making her dog dance on her bed*, slight sketch'; Demidoff senior's sale, 8–13th April, 1839, Lot 88: 'very fine advanced sketch of *The Ring Biscuit*, known through the engraving'; no doubt in anonymous sale, 10–11th December 1847, Lot 38: 'coming from M. Théophile Fragonard *Girl lying down and playing with a little dog*'; anonymous sale, 14th March 1868, Lot 8: 'sketch of the picture *The Ring Biscuit*'; Walferdin sale, 12–16th April 1880, Lot 61: *The Ring Biscuit*; Poidatz collection; A. Veil-Picard collection.

Fig. 133 Cat. No. 281

281. THE RING BISCUIT (LA GIMBLETTE). Lost. *Fig.* 133 (engraving)

Canvas, 70×87 cm.

Engraved: with this title in 1783 by Bertony dedicated to Baron de Bezenval, oblong, states with and without drapery. Cf.: E. and J. de Goncourt, Vol. III, p. 329; R. Portalis, p. 327, No. 98; G. Bourcard, *Manuel de l'amateur d'estampes*, pp. 195, 198; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, p. 67, No. 42, p. 165. This engraving was withdrawn in 1862, whence numerous XIXth-Century imitations; by L. Guyot (fan-shaped).
Catalogued: E. and J. de Goncourt, Vol. III, p. 329.
Literature: In *Journal de Paris*, 17th April 1783, p. 45.

Collections: Varanchan sale, 29th December 1777, Lot 32 (590 livres); [Bezenval] sale, 10th August 1795, Lot 77; anonymous sale, 10th October 1834, Lot 58: *L'Offre à la gimblette*. This picture has been engraved.

282. THE RING BISCUIT (LA GIMBLETTE). Lost.

Canvas, 37×45 cm.

Catalogued: E. and J. de Goncourt, Vol. III, p. 329; R. Portalis, p. 278.
Literature: P. de Nolhac, p. 119; G. Bourcard, *Manuel de l'amateur d'estampes*, pp. 195, 198.

Collections: Anonymous sale, 8th July 1793, Lot 21 (35×40 cm.); E. Marcille collection; Walferdin sale, 12–16th April 1880, Lot 62 (bt. by Cedron, reproduction with variations of the preceding composition, Lot 61 of the same sale); Cedron collection.

283. PERRETTE AND THE MILK JUG ('PERRETTE ET LE POT AU LAIT'). Sketch. Paris, Musée Cognacq-Jay. *Fig.* 134

Canvas, 52×65 cm.

Engraved: by Ponce, who owned the picture in 1787, as a pendant to *The Glass of Water*, folio-sized horizontal oval. The engraving was advertised together with its pendant, in: *Affiches, Annonces, Avis divers*, 1787, p. 307; *Journal de Paris*, 1787, p. 745; *Mercure de France*, 25th August 1787, p. 191. It is mentioned by R. Portalis, p. 330, No. 136; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 73, No. 64.
Exhibited: Exposition de la Jeunesse, Charpentier, 1928, No. 40; Les Goncourt et leur temps, Musée des Arts décoratifs, 1946, No. 369; de Watteau à Cézanne, Musée d'Art et d'Histoire, Geneva, 1951, No. 24; Französische Malerei von Poussin bis Ingres, Kunsthalle, Hamburg, 1952, and Alte Pinakothek, Munich, 1953, No. 23; Fragonard, Bern, 1954, No. 12; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 86.
Catalogued: E. and J. de Goncourt, Vol. III, p. 328; R. Portalis, p. 286.
Literature: Ch. Blanc, Trésor de la Curiosité, Vol. I, No. 10; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 166; P. de Nolhac, p. 123; Seymour de Ricci, *Catalogue du Musée Cognacq-Jay*, 1929, No. 29.
Collections: Prault sale, 27th November 1780, Lot 26 (110 livres): 'a first sketch'; N. Ponce sale, 12–16th December 1831, Lot 1 (it was resold for 1 franc 55 and in view of this ridiculous bid one would be tempted to doubt its authenticity, if it had not been at the sale of Ponce, the engraver (cf. E. and J. de Goncourt, Vol. III, p. 329)); may have been in anonymous sale, 9th February 1848, Lot 65: '*Le pot au lait*, without measurements; P . . . sale, 26th November 1849, Lot 58: *La cruche cassée*; E. Cognacq collection.

284. THE GLASS OF WATER, or THREE GIRLS, ONE ON A BED (LE VERRE D'EAU, OU TROIS JEUNES FILLES, DONT UNE SUR UN LIT) Lost.

Canvas, 70×90 cm.

'The same subject but less finished than the following one' (St. Julien sale catalogue, 1785).

Catalogued: E. and J. de Goncourt, Vol. III, p. 330; R. Portalis, p. 290.
Literature: R. Portalis, p. 115; P. de Nolhac, p. 121: '*Trois jeunes filles dont une sur un lit*'; Randon de Boisset sale, p. 120: '*le Verre d'eau*'; Baron de Saint-Julien sale, 'same subject, less finished'; L. de Fourcaud, *J. H. Fragonard*, in *Revue de L'Art ancien et moderne*, Vol. XXI, 1907, pp. 288, 294; R. Nevill, *J. H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III; p. 286; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 224; H. Algoud, *Fragonard*, p. 16; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, 1942, p. 74.
Collections: Randon de Boisset sale, 27th February 1777, Lot 229 (299 livres 19 sols, bt. by Quesnet); Baron de Saint-Julien sale, 14th February 1785, Lot 110.

285. THE GLASS OF WATER (LE VERRE D'EAU). Lost.

Oval canvas, 37×48 cm.

Engraved: by N. Ponce, folio, horizontal oval, with frame, pendant to *Pot au lait*, according to R. Portalis, p. 331, No. 166. The engraving was advertised in: *Le Mercure de France*, August 1787, p. 191; *Le Journal de Paris*, 1787, p. 745; *Le Journal Général de France*, 1787, p. 307. It is quoted by E. and J. de Goncourt, Vol. III, p. 329; G. Bourcard, *Manuel de l'amateur d'estampes*, pp. 196, 197, 198; V. Josz, *Fragonard*, pp. 117, 296; L. Delteil, *Manuel de l'amateur d'estampes*, pp. 165, 195; L. Delteil, in G. Grappe, *Fragonard, Liste des estampes exécutées d'après les oeuvres de Fragonard*, p. 75, No. 80.
Catalogued: E. and J. de Goncourt, Vol. III, p. 329; R. Portalis, p. 290.
Literature: P. de Nolhac, p. 120; (see again the reference in preceding entry).

Collections: Nogaret sale, 23rd February 1778, Lot 50 (460 livres); Baron de Saint-Julien sale, 14th February 1785, Lot 109.

Fig. 134 Cat. No. 283

286. YOUNG MAN AND YOUNG WOMAN (JEUNE HOMME ET JEUNE FILLE DANS UNE ATTITUDE AISÉE). Lost.

Canvas, 49×61 cm. Sketch.

Literature: P. Sentout, *Catalogue d'une Collection de tableaux qui composaient le Cabinet de feu M. de Livois à Angers*, 1791, No. 244.

Collections: Eveillard de Livois collection, 1791, No. 244.

287. THE LONGED-FOR MOMENT, or THE HAPPY LOVERS (L'INSTANT DÉSIRÉ, OU LES AMANTS HEUREUX). Private Collection. *Plate* 48

Canvas, 55×65 cm.

The title *Les amants heureux* was, according to Portalis, probably given by one of the owners, Haro.

Engraved: An engraving is mentioned by E. and J. de Goncourt, Vol. III, p. 328 and R. Portalis, p. 322, No. 27, as a pendant to *Le Baiser amoureux* 'without the name of the engraver, published by Esnault and Rapilly, very small pieces.'
Exhibited: La Jeunesse, Charpentier, 1928, No. 38; Chefs d'oeuvre des collections privées françaises retrouvées en Allemagne, Orangerie, 1946, No. 14; De Watteau à Cézanne, Musée d'Art et d'Histoire, Geneva, 1951, No. 19; Figures nues de l'Ecole française, Charpentier, 1953, No. 82; le Nu à travers les âges, Bernheim Jeune, 1954, No. 20; De Watteau à Prud'hon, Wildenstein, 1956, No. 37.
Catalogued: E. and J. de Goncourt, Vol. III, p. 328, 330: 'at M. Walferdin's house, among the finest pictures of the Master, *Un jeune homme embrassant une femme renversée sur un lit*; R. Portalis, p. 279.
Literature: R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 307; R. Portalis, p. 68; P. de Nolhac, p. 118; F. Naquet, *Fragonard*, p. 30; W. Fred, *Fragonard*, pp. 43, 50; V. Josz, *Fragonard*, p. 118; C. Mauclair, *Fragonard*, p. 23; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 111; A. Dayot, *Fragonard*, in *L'Art et les Artistes*, Special number, 27th June 1907, p. 152; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, p. 43; P. de Nolhac, *Une Danseuse de Fragonard*, in *Les Arts*, May 1910, p. 2; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 218; G. Grappe, *Fragonard*, Vol. I, pp. 18, 88, 86; Vol. II, p. 27; P. de Nolhac, *Fragonard*, 1931, p. 115; A. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, p. 54; J. Villain, *Fragonard*, p. 3.

Collections: Walferdin sale, 12–16th April 1880, Lot 60 (bt. by Malinet, for Courtin); A. Courtin sale, 29th March 1886, Lot 4; Haro sale, 30th–31st May 1892, Lot 13 (bt. by Wasserman); Wasserman collection; A. Veil-Picard collection.

288. THE HAPPY LOVERS, or THE LONGED-FOR MOMENT (LES AMANTS HEUREUX, OU L'INSTANT DESIRÉ). Private Collection.

Canvas, 55×65 cm. *Fig.* 135

Replica of the preceding picture.

Exhibited: Chardin-Fragonard, 1907, No. 127; Fragonard, 1921, p. 33; Les Goncourt et leur temps, Bibliothèque Nationale, 1946, No. 368; European Masters of the XVIIIth Century, Royal Academy, 1954–55, No. 193.
Literature: A. Dayot, *Fragonard*, in *L'Art et les Artistes*, special number June 1907, p. 152; J. Guiffrey, *L'Exposition Chardin-Fragonard*, in *Revue de l'Art ancien et moderne*, Vol. XXII, 1907, p. 105; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, May 1907, p. 43; P. de Nolhac, *Une danseuse de Fragonard*, in *Les Arts*, May 1910, p. 2; G. Labat, *J. B. S. Chardin et J. H. Fragonard, Note sur l'Exposition de la rue de Sèze*, pp. 18, 19; *L'Art et les Moeurs en France*, 1909, pp. 84, 89, 95; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et J. H. Fragonard*, No. 111; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, Vol. I, pp. 18, 80; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 360; A. L. Mayer, *Die Gemälde der Sammlung comtesse de la Béraudière*, in *Pantheon*, June 1928, Vol. I, pp. 282 et seq.

Collections: Pierpont-Morgan collection; Comtesse de la Béraudière collection, Paris.

289. THE AMOROUS KISS, or THE HAPPY MOMENT (LE BAISER AMOUREUX, OU L'HEUREUX MOMENT). Lost.

Measurements unknown.

Engraved: An anonymous engraving of small size mentioned by E. and J. de Goncourt, Vol. III, p. 328; R. Portalis, p. 322, No. 27, as a pendant to *L'instant désiré*; 'without the name of the engraver, in the possession

Fig. 135 Cat. No. 288

of Esnault and Rapilly, very small pieces'; L. Delteil, *Liste des Estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 57, No. 15; as a result of a confusion he ascribes the engraving to G. Marchand.
Catalogued: E. and J. de Goncourt, Vol. III, p. 328.
Literature: E. and J. de Goncourt, Vol. III, p. 270; R. Portalis, p. 72.

290. A WOMAN LYING DOWN (UNE FEMME COUCHÉE). Still to be identified.

Literature: C. Lucas, *Inventaire des tableaux . . . dans la maison de Jean Dubarry*, 23 ventôse an III (13th March 1795), No. 20 (A.N. F17 1270 A.); M. Roschach, *Catalogue des tableaux trouvés à Toulouse . . . dans la maison de Jean Dubarry lors de la levée des scellés*, 29 floréal (18th May 1795), in *Mémoires de l'Académie des Sciences de Toulouse*, 1888, p. 193, No. 20.

291. GETTING UP, or TWO WOMEN ON A BED (LE LEVER, OU DEUX FEMMES SUR UN LIT). Lost.

Canvas, 81×54 cm.

'One lying down, the other up and playing with some dogs on a bed covered with yellow material' (Cat. of the Dubois sale, 1784).
Pendant: a picture of the same measurements with a similar subject, but differently described, might be a pendant or a variant: *Deux femmes, l'une debout s'amuse à faire danser les olivettes à un chien, tandis que l'autre est couchée*: this appeared in the second Dubois sale, 20th December 1785. Writers have thought that they were dealing with one and the same canvas, but this would seem unlikely given the two different descriptions.

Literature: Hall Inventory, 10 mai 1778: 'List of my pictures with the prices I gave for them' (cf.: F. Villot, *Hall*, p. 74); R. Portalis, p. 222; P. de Nolhac, p. 59, p. 121, mentions the Dubois and de Ghendt sales; V. Josz, *Fragonard*, pp. 117, 217.

Collections: Hall collection: *Deux femmes, sur un lit.* 200 livres'; Dubois sale, 31st March–5th April 1784, Lot 132.

292. GETTING UP, or THE OLIVE HARVESTERS' DANCE (LE LEVER, OU LES OLIVETTES). Lost.

Canvas, 81×54 cm.

'Two women: one who is up amuses herself by making a dog dance the olive-harvesters' dance, while the other is lying down.'
Variant of or pendant to No. 291; the description of which seems calculated to distinguish it from this other picture, which was sold a year later.

Catalogued: E. and J. de Goncourt, Vol. III, p. 33, describe the picture which appeared in the Ghendt sale.

Collections: De Ghendt sale, 15th November 1779, Lot 31 (150 livres), without measurements: *Deux jeunes filles en chemise avec leur chien, sur un lit d'étoffe jaune, l'une debout, l'autre couchée sur le ventre*; Dubois sale, 20th December 1785, Lot 102.

293. THE NEW MODEL (LE DÉBUT DU MODÈLE). Paris, Musée Jacquemart-André. *Colour Plate facing Plate* 50

Oval canvas, 52×62 cm.

Exhibited: Tableaux et dessins principalement du XVIIIe siècle, 1860, No. 147; L'Art du XVIIIe siècle, Georges Petit, 1883–84, No. 58; Treasures of the Musée Jacquemart-André, Wildenstein, New York, 1956, No. 40; Treasures of the Musée Jacquemart-André, Minneapolis, Institute of Arts, 1956, No. 40.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 275.
Literature: W. Bürger, *Exposition de tableaux de l'Ecole française, tirés de collections d'amateurs*, in *Gazette des Beaux-Arts*, 1860, Vol. II, p. 348; R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 310; R. Portalis, p. 69; P. de Nolhac, p. 145; F. Naquet, *Fragonard*, p. 30; Lady Dilke, *French Painters of the XVIIIth Century*, p. 67; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 218; V. Josz, *Fragonard*, p. 119; C. Mauclair, *Fragonard*, p. 24; L. de Fourcaud, *J. H. Fragonard*, in *Revue de l'Art ancien et moderne*, Vol. XXI, 1907, p. 294; R. de la Sizeranne, *Chardin-Fragonard*, in *Le Miroir de la Vie*, p. 108; A. Dayot et L. Vaillat, *Chardin-Fragonard*, special number of *L'Art et les Artistes*, 1907, p. 153; C. Brinton, *Modern Artists*, p. 10; E. Dacier, *L'Art français*, in *Revue de l'Art ancien et moderne*, 1913, p. 448; H. Roujon, *Les Collections Jacquemart-André*, in *L'Illustration*, December 1913; G. Lafenestre, *La Peinture au Musée Jacquemart-André*, in *Gazette des Beaux-Arts*, 1914, Vol. I, p. 112; Seymour de Ricci, *Le Musée Jacquemart-André*, in *Les Arts*, February 1914, pp. 22, 32; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 28; *Institut de France, Musée Jacquemart-André, Catalogue*, 2nd ed., No. 234; H. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, p. 62.

Collections: Folliot sale, 15–16th April 1793, Lot 49: *un peintre dans son atelier occupé à poser le modèle, esquisse*; Barroilhet sale, 10th March 1856, Lot 27 with the title: *le peintre et son modèle*; anonymous sale, 18th march 1857, Lot 16, without measurements: *un modèle*; Walferdin sale, 12–16th April 1880, Lot 31; *le debut du modèle*; Jacquemart-André collection.

294. TWO OVER-DOORS (DEUX DESSUS DE PORTE) for the dining-room of the 'petits appartements' at Versailles.

These decorations were commissioned from Fragonard in December 1770 by the Direction des bâtiments du roi. The subjects were to be chosen by the painter and were to be pendants to two paintings by J. B. Huet, *Europe* and *Asia*.

Literature: Etat des ouvrages de peinture ordonnés pour le Roy en date de 1774 (A.N. O1 1933); F. Engerand, *Inventaire des tableaux commandés et achetés par la Direction des Bâtiments*, pp. 195, 235; G. Wildenstein, *Mélanges*, Vol. II, p. 15. The documents lead to the conclusion that these paintings were never carried out.

295. VENUS AND CUPID, or DAY, called VENUS OFFERING CROWNS (VÉNUS ET L'AMOUR, OU LE JOUR, dit VÉNUS OFFRANT DES COURONNES). Mr. Georges Wildenstein, New York. *Plate* 50

Oval canvas, 32×40 cm.

First sketch for the Château de Louveciennes picture, No. 299.

Collections: G. Mühlbacher sale, 13–15th May 1907, Lot 21 (bt. by Wertmuller); Mme. Maurice Ephrussi collection; collector's sale [Mme. Ephrussi], 19th May 1913, Lot 17 (bt. by Ristelhuber); Mr. G. Wildenstein, Igny.

296. NIGHT (LA NUIT). Lost.

Canvas, 24×32 cm.

'Night, coming before the rising of the moon, spreads her veils on the horizon' (Cat. of [Vieux-Viller] sale, 1788).
May be a sketch of the Louveciennes picture (No. 300).

Literature: P. de Nolhac, p. 160.

Collections: V.-V. [de Vieux-Viller] sale, 18th February 1788, Lot 133 (50 livres, bt. by Constantin for Denon).

297–300. FOUR OVER-DOORS: THE GRACES, CUPID SETTING THE UNIVERSE ABLAZE, VENUS AND CUPID or DAY, and NIGHT (QUATRE DESSUS DE PORTE: LES GRÂCES, L'AMOUR QUI EMBRASE L'UNIVERS, VÉNUS ET L'AMOUR OU LE JOUR, LA NUIT). Decorations for the Pavillon de Louveciennes. *Figs.* 136–138, *Plate* 51

Oblong canvases.

Catalogued: E. and J. de Goncourt, Vol. III, p. 284; R. Portalis, p. 275.

Literature: J. A. Dulaure, *Nouvelle description des environs de Paris*, 1787, Vol. II, p. 45; Baron Pichon, *Mémoire des ouvrages de peinture commandés par Madame Du Barry à Drouais, peintre du Roy*, in *Mélanges de Littérature et d'histoire de la Société des Bibliophiles*, 1856, pp. 288, 289; E. de Beaumont, *Deux mobiliers d'autrefois*, in *Gazette des Beaux-Arts*, 1872, Vol. I, p. 129; E. and J. de Goncourt, *La Du Barry*, p. 365; R. Portalis, pp. 93, 94; P. de Nolhac, pp. 61, 63; F. Naquet, *Fragonard*, p. 36; R. Portalis, *Les Peintures décoratives de Fragonard à Grasse*, in *Gazette des Beaux-Arts*, 1885, Vol. II, p. 483; Lady Dilke, *French Painters of the XVIIIth Century*, p. 65; A. Tuetey, *Procès-verbaux de la Commission des Monuments*, meeting of 26th December 1793, in *L'Art français*, 1902, p. 242 (for '*Night*'); R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 289; V. Josz, *Fragonard*, pp. 138, 309; C. Mauclair, *Fragonard*, p. 16; L. Gabillot, *Les Trois Drouais*, in *Gazette des Beaux-Arts*, 1906, Vol. I, p. 164; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 6; G. Grappe, *Fragonard*, p. 109, dated by the author 1771; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 221; J. de Cayeux, *Le Pavillon de Madame Du Barry à Louveciennes*, in *Revue de l'Art*, 1935, Vol. I, p. 41; H. Cresp, *Fragonard, l'Amant de la Beauté*, pp. 13 and 17.

The four pictures were delivered on the 24th June 1770 by Drouais to Mme. du Barry in order to serve as over-doors for the old pavilion of Louveciennes (paid 1,200 livres). On the 13th July 1771 an order for payment of 1,200 livres to Fragonard was made out by the countess; but it was not receipted, as the pictures had been paid for to Drouais (B.N. Mss, ms. fr. 8158, fol. 24).
Three of these over-doors have been enlarged and relined (for the price of 420 livres, cf. *Mémoire des ouvrages de peinture commandés par Mme. la comtesse du Barry à Drouais, peintre du Roi*). This could serve as a proof that the three pictures in question were not put at the place for which they had been intended. In fact, one finds them again in the new pavilion of Louveciennes, which was erected only after their delivery, between December 1770 and the end of 1771. J. A. Dulaure (*Nouvelle description des environs de Paris*, 1787, t. II, p. 45) records in the salon of the new pavilion 'over-doors painted by Fragonard' without giving their precise number.
However, the square salon had only three doors, one leading to the hall, one to the oval salon, one to the semi-circular salon. M. J. de Cayeux (*Revue de l'Art*, June 1935, p. 41), tells us that above the doors of this salon there were no pictures, but mirrors; but these mirrors 'arranged in semi-circles as fans, serving as fan-lights', could very well have been placed at either side of the pictures (cf. Bibliothèque de Versailles, ms. 275, 6e pièce, fol. 1).
During the Revolution, the over-doors were seized like the other works of art at Louveciennes. One of them, *Night*, was in the old pavilion, above the door leading from the dining room to the salon (cf. *Rapport Boizot, du 28 décembre* 1793, in *Tuetey, Procès-Verbaux de la Commission des Monuments*). On the 12th February 1794 the Commissioners of the Department of Seine et Oise found the four pictures in the castle, where a large part of the works of art of the pavilion were assembled, especially those of the salon (cf. *Procès-verbal of 12th February* in *Gazette des Beaux-Arts*, 1872, t. I, p. 129). On the 17th February 1794, among the objects taken away by the Art Commission of Versailles, there appear as No. 12: 'four over-doors by Fragonard'. They were removed to the 'dépôt' of Versailles.
Napoleon ordered *Cupid setting Universe ablaze* and *The Graces* to be kept for the Museum. The former remained in the depository, the latter was taken to the Cercle d'Artillerie of the Versailles guard. The two others, *Day* and *Night*, were given, according to an oral family tradition, to the wife of the General Baron Deriot [and not Denot] (1766–1836), one of his faithful adherents, who was made Governor of Versailles in 1806 and in whose family they remained until 1928 (they were then said to have come from Trianon). *The Graces* were transferred to the Louvre under Louis-Philippe; *Cupid setting the Universe ablaze* to the Museum of Toulon.
The heirs of Mme. du Barry had, in vain, claimed the four over-doors in 1816, estimating their combined value at 800 frs. (Bibliothèque de Versailles, ms. 272 f, fol. 2, 46e pièce).

297. THE THREE GRACES (LES TROIS GRÂCES). Paris, Musée du Louvre. One of a group (see Nos. 297–300 above). *Fig.* 136

Canvas, 116×146 cm.

Exhibited: Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 1.
Literature: G. Brière, *Musée National du Louvre, Catalogue des Peintures, Ecole Française*, No. 431. See references for the group of four panels.

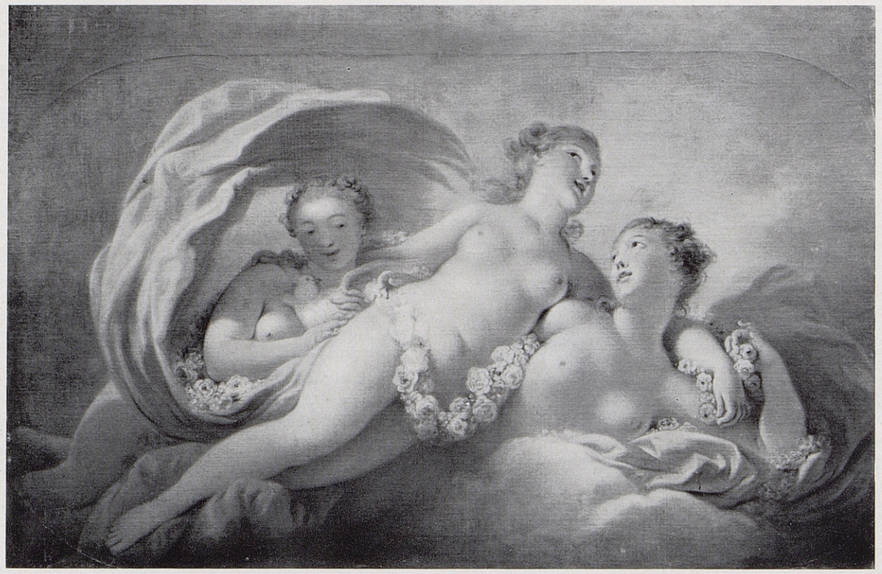


Fig. 136 Cat. No. 297

Collections: One of the four Pavillon of Louveciennes pictures. Seized like two others, in 1794. With them in the Versailles depository under Napoleon. Deposited by him in the Cercle d'Artillerie of the Garde Imperiale de Versailles. Given to the Louvre under Louis-Philippe, attributed in the 1832 inventory to Lagrenée the Younger. Exhibited in the salles du Mobilier in the Musée du Louvre until 1939 under this name (B. 695; Inv. 3,572).
In *La Revue des Arts*, No. 4, 1956, p. 221, Mr. J. Wilhelm has reproduced a painting of the *Three Graces* in a Paris collection. The composition of this over-door (size 62.5×138 cm.) is very similar to that of the picture in the Louvre, with some variations. It cannot be catalogued here, as I was unable to inspect it.

298. CUPID SETTING THE UNIVERSE ABLAZE (L'AMOUR QUI EMBRASE L'UNIVERS). Toulon, Musée d'Art et d'Histoire. One of a group (see Nos. 297–300). *Fig.* 137

Canvas, now 80×160 cm.

Exhibited: Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 2.

Literature: See references for the preceding group of four panels.

Collections: Drouais collection. One of the four Pavillon of Louveciennes panels. Seized in 1794. Sent with others to Versailles, where it remained under Napoleon I. Called in the Louvre inventories (B. 694, 5572 bis): *Le Point du Jour*. Sent to Toulon in 1825.
According to Inventory B of the Louvre, was formerly panel 110×195 cm. Mentioned in Inventory A. No. 4542 as by Fragonard with the following note: 'Ce n° est reporté à Lagrenée (attribué à) sous le n° 3572 bis.'

299. VENUS AND CUPID, or DAY (VÉNUS ET L'AMOUR, OU LE JOUR). New York, Messrs. Wildenstein. One of a group (see Nos. 297–300). *Fig.* 138

Canvas, 115×146 cm.

Exhibited: le Siècle de Louis XV, Gazette des Beaux-Arts, 1934, No. 37; l'Art français au XVIIIe siècle, Palais de Charlottenborg, Copenhagen, 1935, No. 78; Ausländische Kunst in Zürich, Kunsthaus, Zurich, 1943, No. 25; De Watteau à Cézanne, Musée d'Art et d'Histoire, Geneva, 1951, No. 20; Fragonard, Berne, 1954, No. 20.

Literature: See references for the preceding group of four panels.
The picture, seized in 1794 like *The Graces* and *Cupid setting the Universe ablaze*, was sent to Versailles. Given by Napoleon about 1806–14 to General Deriot's wife, with *Night*.

Collections: Drouais collection; Mme. du Barry collection, Louveciennes; Dépôt de Versailles; Baronne Deriot collection, in her family until 1928; Messrs. Wildenstein collection; Bührle collection.

300. NIGHT SPREADS HER VEILS, wrongly called DUSK (LA NUIT QUI ÉTEND SES VOILES, dit a tort LE CREPUSCULE). Pregny, Switzerland, Baron Edmond de Rothschild. One of a group (see Nos. 297–300). *Plate* 51

Canvas, 115×146 cm.

Exhibited: French Art 1200–1900, Royal Academy, London, 1932, No. 253.
Literature: See references for the preceding group of four panels.

One of the four allegories bought by Mme. du Barry from Drouais for the Château de Louveciennes; seized at Louveciennes on 28th December 1794, sent to Dépôt de Versailles. General Baron Deriot's wife received this painting from Napoleon I (with *Day*), in 1806–14.

Collections: F. H. Drouais collection; Mme. du Barry collection, Louveciennes; Dépôt de Versailles; Baronne Deriot collection, in her family until 1928; Baron Maurice de Rothschild collection.

301. THE PURSUIT, or THE SURPRISE (LA POURSUITE, OU LA SURPRISE). Private Collection. *Plate* 52
Sketch of one of the Grasse panels, see No. 305.

Canvas, 67×38 cm.
Pendant to *Storming the Citadel*, No. 302.

Exhibited: Tableaux anciens, 1880, No. 98; Tableaux de maîtres anciens au profit des Inondés du Midi, 1887, No. 47.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, pp. 279, 286.
Literature: P. de Nolhac, p. 122.

Collections: Carrier sale, 9–10th March 1846. Lot 100 (together with its pendant); Walferdin sale, 12–16th April 1880, Lot 32 (called *The Bold Lover*, together with its pendant, bt. by Fichel); Mme. Watel collection; Watel collection; Watel Dehaynin collection.

Fig. 137 Cat. No. 298

Fig. 138 Cat. No. 299

Fig. 139 Cat. No. 303

302. STORMING THE CITADEL, or DARING LOVE (L'ESCALADE, OU L'AMOUR HARDI). Private Collection. *Plate* 53
Sketch for one of the Grasse panels, No. 304.

Canvas, 67×38 cm.
Pendant to *The Pursuit*, No. 301.

Exhibited: Tableaux anciens, principalement du XVIIIe siècle, 1860, No. 143 dit: *les Surprises*; Tableaux de maîtres anciens au profit des Inondés du Midi, 1887, No. 46.
Catalogued: E. and J. de Goncourt, Vol. III, pp. 121, 122; R. Portalis, pp. 276, 279.
Literature: P. de Nolhac, p. 121.

Collections: Carrier sale, 1846, Lot 100, called *Les Indiscrets* (together with its pendant); Walferdin sale, 12–16th April 1880, Lot 33, called *La Surprise*, réduction (together with its pendant, bt. by Fichel); Mme. Watel collection; Watel collection; Watel Dehaynin collection.

303. THE PURSUIT (LA POURSUITE). New York, Miss H. C. Frick. *Fig.* 139

Canvas, 28×36 cm.

Exhibited: French Painting 1100–1900, Carnegie Institute, Pittsburgh, 1951, No. 93.
Literature: Sydney Kellner, *la Raccolta Frick*, New York, in *Emporium*, August 1938, p. 78.

Collections: Groult collection; Miss H. C. Frick collection.

304–307. THE LOVES OF SHEPHERDS, or THE AGES OF LIFE (LES AMOURS DES BERGERS, OU LES GES DE LA VIE). Four decorations. New York, Frick Collection. *Plates* 54–57

Engraved: as an etching by Marcellin Desboutin, for R. Portalis' work.
Exhibited: Agnew's Exhibition, London, 1900, Nos. 1–10; Guildhall, Selection of Works by French and English Painters of the XVIIIth Century, London, 1902, No. 91; Glasgow, 1902, Nos. 60 and 73; Loan Exhibition of the Pierpont Morgan Collection, Metropolitan Museum, New York, 1914, gallery 19.
Catalogued: E. and J. de Goncourt, Vol. III, pp. 284 and 313; R. Portalis, p. 285.
Literature: [Bachaumont], *Mémoires secrets*, 1784, Vol. XXIII, pp. 160–161; F. . . . , *Chronique, documents, etc.*, in *Revue Universelle des Arts*, 1858, Vol. VII, p. 82; Ch. Blanc, *Histoire, des peintres, Ecole française*, Vol. II, p. 9; L. Lagrange, *Les Fragonard de Grasse*, in *Gazette des Beaux-Arts*, 1867, Vol. II, p. 188 et seq; Duhousset, *Inauguration du buste de Fragonard*, dans *l'Illustration*, 14 avril 1877, pp. 239–240; Mrs. Marke Pattison, *Fragonard et ses peintures décoratives à Grasse*, in *l'Art*, 1878, p. 167; R. Portalis, *les Peintures décoratives de Fragonard à Grasse*, in *Gazette des Beaux-Arts*, 1885, Vol. II, p. 484 et seq.; L. de Veyran, *les Fragonard de Grasse* in *l'Art*, 1886, Vol. II, p. 183, et seq.; F. Courboin, *les Peintres-graveurs*, in *L'Artiste*, 1889, p. 129; R. Portalis, pp. 88, 93, 103; J. Alboize, *Peintures décoratives de Fragonard à Grasse*, in *l'Artiste*, 1890, Vol. I, p. 300 et seq.; *Notes d'Art*, in *l'Artiste*, 1898, pp. 277, 278; C. Philips, *Roman d'amour de la jeunesse: Fragonard*, 1898; Lady Dilke, *French Painters of the XVIIIth Century*, pp. 69–79; O. von Schlemitz, *Die Fragonard aus Grasse in London*, in *Kunst Chronik*, 15th December 1898, No. 8, pp. 114–115; V. Josz, *Fragonard*, pp. 139, 309; X.Z., *Les Fragonard de Grasse*, in *Quinzaine Bourbonnaise*, 1898, p. 91; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 286; C. Mauclair, *Fragonard*, p. 38 et seq.; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 46; H. Mac Fall, *Fragonard*, in *The Connoisseur*, May 1905, pp. 3–12; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et J. H. Fragonard*, Nos. 101, 102, 123, 124; V. Josz, *Préface du Catalogue de l'Exposition de l'Art Française au XVIIIe siècle*, Brussels, 1904, p. 56; P. de Nolhac, *A propos des Fragonard de Grasse*, in *Musées et Monuments de France*, 1907, Vol. II, pp. 3 and 4; P. de Nolhac, *A orpos des Fragonard de Grasse*, in *Bulletin de l'Art français*, 1907, pp. 11–12; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, p. 43; P. de Nolhac, pp. 62, 68, 95 et seq.; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, 1907, Vol. XXI, pp. 216, 218; A. Dayot and L. Vaillat in *Chardin-Fragonard*, in a special number of *L'Art et les Artistes*, June–July, 1907, p. 56; C. Brinton, *Modern Artists*, pp. 10, 15 and 20; L. Gonse, *Musées de France*, p. 190; R. de la Sizeranne, *Chardin-Fragonard*, in *Miroir de la Vie*, 1909, second series, p. 115; C. Saint-André, *Mme. du Barry, d'après les documents authentiques*, pp. 175, 259–260; A. Hallays, *Voyage en Provence*, p. 258; G. Grappe, *H. Fragonard*, Vol. I, p. 105; G. Kahn, *H. Fragonard*, p. 35; G. Kahn, *la Peinture galante au XVIIIe siècle*, p. 56; A. Dayot, *La Peinture française au XVIIIe siècle*, Vol. II, p. 30; J. Vacquier, *les Anciens châteaux de France, Ière série, Louveciennes;* G. Cain, *La Maison de Fragonard à Grasse*, in *Figaro*, May 1914; D. C. Thomson, *The Fragonards of Grasse*, in *International Studio*, May 1915, pp. 154–167; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 363; J. Stern, *Mademoiselles Colombe*, p. 62; C. Janin, *la Curieuse vie de Marcellin Desboutin*, pp. 127, 137; C. Mauclair, *un Tableau de Fragonard*, p. 13; *Bulletin de la Société Fragonard de Grasse*, 1929–1930, pp. 8, 20; P. de Nolhac, *Fragonard*, 1931, p. 120; R. H. Wilenski, *French Painting*, pp. 154–162; P. Jamot, *La Peinture en France*, p. 148; H. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, pp. 17 and 46; B. Barbery, *Les Fragonard de Grasse à New York*, in *Mercure de France*, April 1949, pp. 641, 646; David J. Way and Dr. Clapp, *The Frick Collection, an Illustrated Catalogue*, Vol. I, *Paintings*, New York, 1949, pp. 181–186; L. Guerry-Brion, *Fragonard*, n.p.; H. Hell, *Fragonard, premier des Impressionists*, in *Réalités*, March 1956, p. 70; Franklin M. Biebel, *Fragonard and Mme du Barry, A Study of Taste*, ms. 1959.
Panels commissioned from Fragonard by the Comtesse du Barry, no doubt in 1771, for the Château de Louveciennes. These canvases were rejected; Louis XV may have recognized himself in the Lover, and this may have displeased him; or perhaps the subjects were too conventional for the King's jaded palate; according to M. G. Brière, there was not room for these paintings in the wainscoting which was made without taking measurements. Fragonard himself 'was never willing to clear up this point' (letter of M. Malvilan, descendant of M. Maubert, dated 8th October 1885). According to Franklin M. Biebel, a change in taste was responsible for the preference given to Vien over Fragonard. The painter kept these canvases and transported them to Grasse, in 1790; there they completed his decoration for the Maubert house. *The Abandon* was painted at Grasse, like the over-doors (see Nos. 526–535). He sold the group *in situ* to his cousin (cf. Receipt, communicated by Nolhac at a meeting of the Société de l'Art Français, 1907, pp. 11 and 12, and given by Mr. G. Wildenstein to the Frick Collection).
The canvases remained at Grasse, at first rolled up; Malvilan offered them in 1806 to Fragonard's son, who refused them. The Louvre, to which they were suggested as early as 1857 (28th December 1857 by Mme. Chodzko, 14 paintings), thought of buying them, but gave them up for lack of funds (ms. letter of C. Groult to Lafenestre, 27th October 1890, Archives du Louvre). Victorien Sardou conceived the idea of getting the owner to give the pictures to the Louvre and then to have him decorated with the Legion d'Honneur by Gambetta, then Président du Conseil, for 'outstanding services'; the fall of the ministry (1882) put an end to this project. In 1898 the canvases were sold by the Malvilan heirs to Wertheimer of London. They were later bought by Mr. Pierpont Morgan. After the latter's death Mr. Frick acquired the group in February 1915, through the offices of Duveen.

Collections: Maubert collection, Grasse; Malvilan collection, Grasse; Ch. Wertheimer collection, London (1898); Pierpont Morgan collection, New York; Frick collection, New York.

304. STORMING THE CITADEL, or THE RENDEZ-VOUS (L'ESCALADE, OU LE RENDEZ-VOUS). New York, Frick Collection. *Plate* 54

Canvas, 318×244 cm.

Engraved: as an etching by Marcellin Desboutin, for Portalis' work.
Literature: See entry on the group of panels.

305. THE PURSUIT (LA POURSUITE). New York, Frick Collection. *Plate* 55

Canvas, 318×215 cm.

Signed: on the pedestal to the right: *Fragonard.*
Engraved: as an etching by Marcellin Desboutin, for Portalis' work.
Literature: See entry on the group of panels.

306. THE DECLARATION OF LOVE, or THE SOUVENIRS, or THE LOVE LETTERS (LA DÉCLARATION D'AMOUR, OU LES SOUVENIRS, OU LES LETTRES D'AMOUR). New York, Frick collection. *Plate* 56

Canvas, 318×215 cm.

Signed: in the centre: *Fragonard.*
Engraved: as an etching by Marcellin Desboutin, for Portalis' work.
Literature: See entry on the group of panels.

307. THE LOVER CROWNED, or BEFORE THE PAINTER (L'AMANT COURONNÉ, OU DEVANT LE PEINTRE) (about 1770). New York, Frick Collection. *Plate* 57

Canvas, 318×243 cm.

Signed: in the centre of the left border: *Fragonard.*
Engraved: as an etching by Marcellin Desboutin, for Portalis' work.
Literature: See entry on the group of panels.

308. THE PRE-ARRANGED FLIGHT (LA FUITE À DESSEIN). New York, Mr. Charles Dunlap. *Plate* 59

Canvas, 59×50 cm.

Engraved: By Ch. F. Macret and J. Couché, an upright etching, dedicated to the Marquise Turpin de Crissé, made as a pendant to *La petite Thérèse* by J. Couché after Ph. Caresme. The engraving is mentioned: *Affiches, Annonces, Avis divers*, 1783, p. 135; *Journal de Paris*, 1783, p. 767; R. Portalis, p. 327, No. 96; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de H. Fragonard*, in G. Grappe, *Fragonard*, Vol. II, p. 67, No. 41; L. Delteil, *Manuel de l'amateur d'estampes au XVIIIe siècle*, pp. 165, 166; M. Roux, *Inventaire du Fonds français, graveurs du XVIIIe siècle*, p. 273; also engraved by E. Boilvin, for *la Gazette des Beaux-Arts*, 1876, as mentioned by J. Laran and J. Adhémar, *Inventaire du Fonds français, graveurs après* 1800, Vol. II, p. 70; F. Naquet, *Fragonard*, p. 27; also engraved by Gauville.
Exhibited: Exposition archéologique et objets d'art, Société archéologique de l'Eure, Chartres, 1858, No. 68; Exposition départementale, Chartres, 1869, No. 24; at both exhibitions lent by C. Marcille.
Catalogued: E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, pp. 277, 278, 280.
Literature: P. Mantz, *l'Exposition de Chartres*, in *l'Artiste*, June 1858, p. 71; *Chronique de l'hôtel Drouot*, in *l'Art*, Vol. IV, I, 1875, p. 148; *Collection Marcille*, in *l'Art*, Vols. IV, I, 1875, pp. 245, 273, 292, 293; Le Hir, *la Vente Marcille*, *Journal des amateurs*, p. 166, mentions the engraving by J. Couché and Gauville; G. Duplessis, *la Collection de Camille Marcille*, in *Gazette des Beaux-Arts*, 1876, Vol. I, p. 426, mentions the engraving by Boilvin; P. de Nolhac, p. 122, distinguishes two canvases with the same subject, one in the L'Homme et Marcille sales, the other in the Prousteau de Montlouis sale; F. Naquet, *Fragonard*, p. 27; G. Bourcard, *Dessins, gouaches, estampes et tableaux du XVIIIe siècle*, p. 204; Lady Dilke, *French Painters of the XVIIIth Century*, p. 62; V. Josz, *Fragonard*, p. 140; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 286, dates this composition from 1770; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art ancien et moderne*, Vol. XXI, 1907, p. 290; R. Nevill, *French Prints of the XVIIIth Century*, p. 143; G. Doucet, *Peintres et graveurs libertins*, p. 48.

Collections: May have been in the Turpin de Crissé collection in the XVIIIth century; L'Homme sale, 24–25th March 1834, Lot 89, engraved with the title *Le pied léger* (121 livres, bt. by de Mentque); Prousteau de Montlouis sale, 5–6th May 1851, Lot 63 (bt. by Marcille); C. Marcille sale 6–7th March 1876, Lot 27, engraved by C. Macret, J. Couché and Gauville (bt. by Plach for the Baron de Rothschild of Vienna); Baron A. de Rothschild collection, Vienna; Baron L. de Rothschild collection, Vienna; V. Karolyi collection; Comte S. de Berchtold collection; Messrs. Wildenstein collection, New York.

309. THE LYRIC DANCE (LA DANSE LYRIQUE). Lost.

Canvas, 54×48 cm.

'A lady dressed in white and accompanied by several cupids in a pleasing landscape' (Cat. of Favre sale, 1773).
Catalogued: R. Portalis, pp. 274, 275.
Literature: P. de Nolhac, p. 159.

Collections: Favre sale, 'Painted in gouache', 11th January 1773, Lot 90 (510 livres).

310–311. THE REMEMBRANCE OF HAPPINESS (LE SOUVENIR DU BONHEUR). A pair. Lost.

Canvas, 34×27 cm.

'A young lover, having lost his beloved, has had a statue of her placed in a solitary grove. In the first picture one sees him prostrated, distractedly embracing the knees of the statue, and vowing never to leave it.
In the second picture he is shown, still in the same place, now aged, and entranced by an apparition; on a shining cloud is the object of his constancy . . . ' (Cat. of [Baché, Brilliant, etc.] sale, 1776).
Literature: P. de Nolhac, p. 151.

Collections: [Baché, Brilliant, de Cossé, Quenet] sale, 22nd April 1776, Lot 86 (915 livres together with its pendant).

312. THE TRIUMPH OF LOVE (LE TRIOMPHE DE L'AMOUR). Composition with twelve figures. Lost.

Canvas glued on panel, oval, 43×25 cm.

Literature: P. de Nolhac, p. 157.

Collections: Anonymous sale, 26th March 1788, Lot 46 (90 livres, bt. by Marin).

313. BLIND-MAN'S-BUFF (LE COLIN MAILLARD). Pregny, Baron Edmond de Rothschild Collection. *Plate* 60

Canvas, 54×62 cm.

Catalogued: E. and J. de Goncourt, Vol. III, p. 333; R. Portalis, p. 275.

Fig. 140 Cat. No. 314

Literature: Ch. Blanc, *Trésor de la curiosité*, Vol. I, p. 145; P. de Nolhac, p. 150, with the title: 'Deux femmes assises au pied de la statue de Vénus'.

Collections: Trouard sale, 22nd February 1779, Lot 79 (1,550 livres, bt. by Alizard); Duc de la Rochefoucault-Liancourt collection, who gave this picture to Mr. Poilleux in 1827; Langlois collection; Messrs. Wildenstein collection; Baron Ed. de Rothschild collection; Baron Maurice de Rothschild collection, Pregny.

314. THE TOILET OF VENUS (LA TOILETTE DE VÉNUS). Private Collection. *Fig.* 140

Canvas, 72×50 cm.

Engraved: by Barathier in 1841, lithographed as a pendant to *The Stolen Shift* (cf. R. Portalis, p. 331, No. 163; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de H. Fragonard*, in G. Grappe, *Fragonard*, p. 75, No. 79; J. Laran, Inventaire du Fonds Français, Vol. I, p. 307).
Exhibited: Tableaux et dessins de l'Ecole française principalement au XVIIIe siècle, 1860, No. 381 (Barroilhet collection); Exposition rétrospective de la ville de Paris, 1900, No. 124 (N. Wildenstein collection); l'Art français au XVIIIe siècle, Berlin, 1910, No. 53 or No. 62 of the small catalogue (J. Peytel collection); Fragonard, 1921, No. 3.
Catalogued: R. Portalis, p. 290.
Literature: R. Portalis, pp. 47, 74; W. Bürger, *l'Exposition de tableaux de l'Ecole française ancienne*, in *Gazette des Beaux-Arts*, September 1860, p. 236; P. de Nolhac, p. 161; A. Dayot and L. Vaillat, *l'Oeuvre de J. B. S. Chardin et J. H. Fragonard*, No. 105; A. Dayot, *Chardin et Fragonard*, special number of *l'Art et les Artistes*, 27th June 1907, p. 157; G. Wildenstein, *l'Exposition Fragonard au Pavillon de Marsan*, in *la Renaissance de l'Art français*, July 1921, p. 357; Osborn, *Die Kunst des Rokoko*, p. 225.

Collections: C. Marcille sale, 12–13th January 1857, Lot 52; Barroilhet sale, 2nd–3rd April 1860, Lot 111; second Barroilhet sale, 15–16th March 1872, Lot 9; Z. Astruc sale, 11–12th April 1878, Lot 24; N. Wildenstein collection; J. Peytel collection.

Fig. 142 Cat. No. 319

Fig. 141 Cat. No. 315

A study (?) for this picture (canvas, 58×39 cm.) was in the L. Michel Lévy sale, 17–18th June 1925, Lot 140 (bt. by the Comtesse de Gontaut Biron).

315. CUPID SACRIFICING HIS WINGS FOR THE DELIGHT OF THE FIRST KISS (L'AMOUR SACRIFIANT SES AILES AU BONHEUR DU PREMIER BAISER). U.S.A., Private Collection. *Fig.* 141

Panel, 32×24 cm.

Engraved: oval-shaped in bistre, without the name of the engraver; by P. M. Alix, oval (cf. R. Portalis, p. 321, No. 10; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 55, No. 6).
Exhibited: Fragonard, Wildenstein, New York, 1914, No. 6.
Catalogued: E. and J. de Goncourt, Vol. III, p. 328; R. Portalis, p. 272.
Literature: E. and J. de Goncourt, Vol. III, p. 269; E. and J. de Goncourt, *Fragonard*, in *Gazette des Beaux-Arts*, 1865, Vol. I, p. 139; P. de Nolhac, p. 118; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art ancien et moderne*, Vol. XXI, 1907, p. 300; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 166.

Collections: Inventory of the national depository of Nesle, drawn up by Lebrun, deputy of the Commission Temporaire des Arts, on 27th Germinal to 30th Prairial, An II (16th April to 18th June 1794), No. 7: *Au bonheur du premier baiser, jolie esquisse sur bois* (29×23 *cm.*) *par Fragonard* ['Denon' in the margin] (cf. A. N. F^{17} 372^{x}, p. 314); Rollin sale, 1st–2nd April 1853, Lot 58: *Premier Baiser de l'amour*; Walferdin sale, 12–16th April 1880, Lot 15 (bt. by Paillard); anonymous sale [Mme. Paillard], 9th April 1892, Lot 15; S. Bardac collection; Messrs. Wildenstein collection, New York; R. S. Bertron collection, New York; Mrs. Baker collection.

316. THREE CHILDREN, ONE REPRESENTING FOLLY (TROIS ENFANTS DONT UN REPRÉSENTE LA FOLIE). Sketch for a ceiling. Lost.

Canvas, 33×41 cm.

Literature: P. de Nolhac, p. 158.

Collections: [Dulac and Lachaise] sale, 30th November 1778, Lot 7 (72 livres).

Fig. 143 Cat. No. 320

Fig. 144 Cat. No. 321

317. LOVE THE SENTINEL (L'AMOUR EN SENTINELLE). Lost.

Oval canvas, 55×44 cm.
Pendant to *Love the Jester*, No. 318.

Engravings: After two gouaches (Brasseur collection), *L'amour folie* by Janinet, 1777: *L'amour en sentinelle* by Miger, 1779, dedicated to Paris de Mezieu (cf. R. Portalis and H. Beraldi, *Les Graveurs du XVIIIe siècle*, p. 477; G. Bourcard, *Dessins, gouaches . . . et estampes du XVIIIe siècle*, p. 190; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, Vol. II, p. 56, Nos. 2 and 3.
A copy by Mlle. Lusurier was exhibited in 1779 at Montpellier, see No. 318.
Literature: May have been *L'amour écartant les épines*, an original picture by Fragonard, mentioned in *Affiches, Annonces, Avis divers*, 1791, p. 958. Called in the XVIIIth century: 'Un amour au milieu d'un buisson de roses'.

Collections: Marquis d'Arcambal sale, 22nd February 1776, Lot 27 (499 livres 19 sols, not very finished); anonymous sale [Baché, Brilliant, de Cossé, Quenet], 22nd April 1776, Lot 93; Randon de Boisset sale, 27th February 1777, Lot 228 (710 livres, bt. by Comte de Merle); Prince de Conti sale, 8th April 1777, Lot 758 (363 livres, bt. by Langlier); Mlle. Laguerre sale, 10th April 1782, Lot 1 [in all these sales the picture was alone]; Ménage de Pressigny collection, with a pendant (No. 318): *L'amour dans un buisson de roses*; cf. Objects coming from the condemned Ménage de Pressigny, 24 rue des Jeûneurs. Inventaire No. 5, drawn up on 17th and 18th Brumaire, An III (7th and 8th November 1794); objects placed in store on 27th Brumaire, An III (17th December 1794). Restored to the widow on 2nd Fructidor, An III (19th August 1795) A.N. o^{2} 402, p. 74; Mme. Ménage de Pressigny collection.

318. LOVE THE JESTER (L'AMOUR FOLIE). New York, Messrs. Wildenstein. *Plate* 62

Oval canvas, 54×43 cm.

Pendant to *Love the Sentinel*, No. 317.

Engravings: see No. 317.
Exhibited: Société des Beaux-Arts de Montpellier, 1779, No. 60, its pendant was a copy of *Love the Sentinel* by Mlle. Lusurier.
Literature: Mélanges Lemonnier, in *Archives de l'Art français*, 1913, p. 394.

Collections: Anonymous sale, 15th December 1777, Lot 160 (oval); M. de Saint-Priest (Intendant du Languedoc) collection, 1779; anonymous sale, 16th March 1783, Lot 17 (97 livres), alone; Ménage de Pressigny collection: *La folie qui parcourt la terre* (cf. Objects coming from the condemned Ménage de Pressigny, 25 rue de Jeûneurs. Inventaire No. 5, drawn up on 17th and 18th Brumaire, An III (7th and 8th November 1794); objects put in store on 27th Brumaire An III (17th December 1794). Restored to the widow on 2nd Fructidor An III (19th August 1795). A.N. o^{2} 402, p. 74); Mme. Ménage de Pressigny collection; Fauchet sale, 13th March 1815, Lot 23; Deville sale, 19th March 1816, Lot 11; anonymous sale, 2nd April 1816, Lot 25; H. D. sale, 30th January 1845, Lot 17; Hesme sale, 3rd March 1856, Lot 51; Comte d'Houdetot sale, 19th December 1858, Lot 47; anonymous sale, 22nd January 1874; Groult collection.

319–320. LOVE THE JESTER and LOVE THE SENTINEL (L'AMOUR FOLIE ET L'AMOUR EN SENTINELLE). A pair. Washington, National Gallery of Art. *Figs.* 142–143

Oval canvases, 54×45 cm.

Engravings: See No. 317.
Exhibited: Fragonard, Wildenstein, New York, 1914, Nos. 2 and 3.
Catalogued: E. and J. de Goncourt, Vol. III, p. 325; R. Portalis, p. 270.
Literature: R. Portalis, pp. 62, 102; P. de Nolhac, p. 156; V. Josz, *Fragonard*, pp. 107, 309; G. Apollinaire, *Fragonard and the United States*, Paris, 1914, Chap. III; G. Grappe, *Fragonard*, pp. 15, 85, 132.

Fragonard treated this theme in a very similar way about 1772–75, so much so that it is very difficult to say to which pair the following XVIIIth-century sales refer.

Collections: May have been in Leroy de Senneville sale, 5th April 1780, Lots 56 and 57 (400 livres, bt. by Verrier); de Véri sale, 12th December 1785, Lot 39 (427 livres, bt. by Millin, together with its pendant); Folliot sale, 15th April 1793, Lot 50 (together with its pendant); des Isnards collection; Messrs. Wildenstein collection, New York; Mrs. John W. Simpson collection, New York.

321–322. LOVE THE JESTER and LOVE THE SENTINEL (L'AMOUR FOLIE ET L'AMOUR EN SENTINELLE). A pair. New York, Mrs. Mellon Bruce. *Plate* 63, *Fig.* 144

Oval canvases, 54×45 cm.
Signed: *Frago.*
Engravings: See No. 317.

Exhibited: Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 119: *la Folie*, No. 124: *l'Amour*, Mellon collection; French Painting from the XVIIIth Century to the Present Day, California Palace of the Legion of Honor, San Francisco, 1934, No. 28: *la Folie*, No. 29: *l'Amour*; French Painting and Sculpture of the XVIIIth-Century, Metropolitan Museum of Art, New York, 1935, No. 47: *l'Amour*, No. 48: *la Folie*.

We cannot say whether the versions which were in three XVIIIth-century sales and were engraved, were those in Washington or those of the Mellon collection.

Collections: Baron Alphonse de Rothschild collection, Château de Boulogne; Baron Arthur de Rothschild collection, London.

323–324. LOVE THE JESTER and LOVE THE SENTINEL, or LOVE and FOLLY (L'AMOUR FOLIE et L'AMOUR EN SENTINELLE, dits L'AMOUR ET LA FOLIE). A pair. Both lost.

Canvas (?) oval, 38×40 cm.

Engravings: See No. 317.

Collections: De la Douchetière sale, 14th April 1788, Lot 19.

325. LOVE THE SENTINEL (L'AMOUR EN SENTINELLE). Lost.

Canvas, 32×21 cm.

Called: 'L'amour pris dans un buisson de roses', sketch (Cat. of the [Baché, Brilliant, de Cossé, Quenet] sale, 1776).

Engravings: See No. 317.

Collections: [Baché, Brilliant, de Cossé, Quenet] sale, 22nd April 1776, Lot 97.

326–327. CUPID IN A ROSE BUSH – FOLLY (L'AMOUR DANS UN BUISSON DE ROSES – LA FOLIE). A pair. Both lost.

Canvas, 60×50 cm.

'This subject had such a vogue that the artist had to repeat it twelve times' (Cat. of the Villeminot sale, 1807).

Fig. 145 Cat. No. 335

Collections: Villeminot sale, 25th May 1807, Lot 23 (bt. by Paillet).

328–329. CUPIDS (AMOURS). Two pictures. Still to be identified.

Literature: Register of objets d'art diverted from sales, drawn up by the members of the Commission des Monuments on 29th January, and 6th February, An II, 1794, and days following. At the house of Sieur d'Autichamp, an émigré, rue de Lille, formerly Bourbon, No. 540: *Deux tableaux représentant des Amours, par Fragonard* (cf. A.N. F17 1032, file 7).

330–333. FOUR SUBJECTS TAKEN FROM MYTHOLOGY (QUATRE SUJETS TIRÉS DE LA MYTHOLOGIE). All lost.

Four panels, of which two 309×260 cm. the other two 309×243 cm.

Literature: E. et J. de Goncourt, Vol. III, pp. 283 et 312; P. de Nolhac, pp. 72 et 159; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 289; J. David, *le Peintre Louis David*, p. 7; J. Hillairet, *Connaissance du vieux Paris*, 1956, p. 426.

These panels formed part of the decoration of the 'hôtel' in the rue de la Chaussée d'Antin (site of the present No. 11) which Ledoux had built in 1770 for Mademoiselle Guimard, upon order of the Maréchal de Soubise. The 'hôtel' became in 1786 the property of the banker Perregaux (d. 1808), then of his successor Charles Laffite (d. 1844). In 1844 it became a big store which disappeared with the new lay-out of the rue Meyerbeer.

Collections: Mademoiselle Guimard collection; Comte Perregaux collection; Lafitte collection; anonymous sale, 21 December 1846, Lot 16.

334. SULTAN SEATED ON CUSHIONS (SULTAN ASSIS SUR DES COUSSINS). Lost.

Canvas, 16×11 cm.
Pendant to *Sultana seated on a sofa*, No. 335.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 218 (bt. by Dulac); anonymous sale, 8th July 1793, Lot 18. (In this sale the pendant was: *Jeunes filles jettant de roses par une fenêtre.*) See No. 279, *The Inquisitive Children*.

Fig. 146 Cat. No. 337

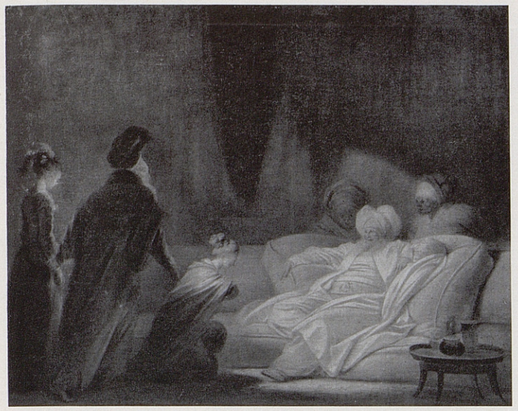


Fig. 147 Cat. No. 339

335. SULTANA SEATED ON A SOFA, or THE LITTLE SULTANA (SULTANE ASSISE SUR UN SOFA). U.S.A., Private Collection. *Fig.* 145

Canvas, 16×11 cm.
Pendant to *Sultan seated on cushions*, No. 334.

Literature: P. de Nolhac, p. 145.

Collections: Messrs. Wildenstein collection, New York.

336. SULTANA ON AN OTTOMAN (SULTANE SUR UNE OTTOMAN). New York, Baroness Von Cramm. *Plate* 67

Canvas, 41×32 cm.

Collections: [Lespinasse, d'Arlet, de Langeac] sale, 11th July 1803, Lot 252 (bt. by Lafontaine).

337. SULTANA ON AN OTTOMAN (SULTANE SUR UNE OTTOMANE). Muncie (Ind.), Ball State Teachers' College. *Fig.* 146

Canvas, 33×22 cm.

Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: P. de Nolhac, p. 145.
Sketch from a picture in the Randon de Boisset collection; can this be the portrait of Marguerite Gérard?

Collections: M[orel, etc.] sale, 3rd May 1786, Lot 178 (118 livres); E. A. Ball collection.

338. SULTANA ON AN OTTOMAN (SULTANE SUR UNE OTTOMANE). Lost.

Canvas, 97×81 cm.

'Seated, leaning on the pillow of her settee' (Vassal de Saint-Hubert sale catalogue, 1783).

Catalogued: E. and J. de Goncourt, Vol. III, p. 332; R. Portalis, p. 289.
Literature: Journal de Paris, 14th March 1777, p. 2; Ch. Blanc, *Trésor de la curiosité*, Vol. II, p. 363; R. Portalis, pp. 61, 62; P. de Nolhac, p. 145; V. Josz, *Fragonard*, p. 109; A. Dayot, *la Peinture française au XVIIIe siècle*, p. 216.

Collections: Randon de Boisset sale, 27th February 1777, Lot 227 (4,200 livres, bt. by Desmarets); Vassal de Saint-Hubert sale, 24th April 1783, Lot 64 (2,700 livres, bt. by Dubois).

339. THE PASHA (LE PACHA). Private Collection. *Fig.* 147

Canvas, 72×90 cm.

Engraved: as an etching by Wallet.
Exhibited: Centennale de l'Art français, Exposition Universelle, 1889, No. 345; Chardin-Fragonard, 1907, No. 93; Cercle artistique de Nice, 1907, No. 19; l'Art provençal à l'Exposition Coloniale, Marseille, 1906, No. 533; Oeuvres d'Art du XVIIIe siècle, Académie royale des Arts, Berlin 1910, No. 49 in the small catalogue; Leipzig, 1910, No. 300.
Catalogued: R. Portalis, p. 202.
Literature: A. de Lostalot, *la Collection Laurent Richard*, in *Gazette des Beaux-Arts*, 1878, Vol. II, p. 461; R. Portalis, p. 202; P. de Nolhac, p. 124; A. Dayot and L. Vaillat, *l'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, in a special number of *l'Art et les Artistes*, June 1907, No. 114; G. Kahn, *H. Fragonard*, p. 32; R. de La Sizeranne, *le Miroir de la Vie*, Vol. II, p. 115; A. Hallays, *Voyage en Provence*, p. 263; M. Tourneux, *l'Exposition Chardin-Fragonard*, in *Gazette des Beaux-Arts*, 1907, Vol. II, p. 100; *l'Art et les Moeurs en France*, 1909, p. 89; J. Guiffrey, *l'Exposition Chardin-Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 105; J. L. Vaudoyer, *L'Orientalisme en Europe au XVIIIe siècle*, in *Gazette des Beaux-Arts*, 1911, Vol. II, p. 89; J. L. Vaudoyer, *l'Exposition d'oeuvres de l'Art français du XVIIIe siècle in Berlin*, in *les Arts*, 1910, p. 20.

Collections: Vigier sale, 14th May 1818, Lot 19: *Le Roi Salomon . . . fait amener devant lui des jeunes filles par le Maître des cérémonies*; Simonet sale, 18th March 1850, Lot 44: *Odalisque presentée au Sultan*; may have been in Nicole sale, 26th January 1869, Lot 30; Laurent-Richard sale, 23rd May 1878, Lot 95: *The Pasha*; M. Waldeck-Rousseau collection; J. Charcot collection; Princesse de Poix collection; Duchesse de Mouchy collection.

Fig. 148 Cat. No. 340

340. THE DREAMER (LA RÊVEUSE). Pregny, Switzerland, Baron Edmond de Rothschild. *Fig.* 148

Canvas, 32×24 cm.

Engraved: by Toussaint, for R. Portalis' work (cf. R. Portalis, p. 330, No. 147).
Exhibited: Au profit de la Colonisation de l'Algérie, par les Alsaciens-Lorrains, Palais de la Présidence du Corps Législatif, 1874, No. 162.
Catalogued: R. Portalis, p. 287.
Literature: R. Portalis, p. 135; P. de Nolhac, p. 114; V. Josz, *Fragonard*, p. 123; F. Naquet, *Fragonard*, p. 76; C. Mauclair, *Fragonard*, p. 70; C. Mauclair, *Fragonard*, in *l'Art et les Artistes*, August 1906, p. 197; A. Dayot, *la Peinture française au XVIII siècle*, p. 220; H. Algoud, *Fragonard*, p. 15; J. Villain, *Fragonard*, n.p.

Fig. 149 Cat. No. 344

Fig. 150 Cat. No. 345

Collections: Painted for Roslin d'Ivry, for his Château d'Hénonville; Baron d'Ivry sale, 7–9th May 1884, Lot 20; Baronne Wilhelm de Rothschild collection, Frankfurt; Baron Maurice de Rothschild collection, Pregny.

341. MADEMOISELLE GUIMARD PLAYING THE GUITAR (MADEMOISELLE GUIMARD JOUANT DE LA GUITARE). Private Collection. *Plate* 66

Canvas, 61×49 cm. (probably).
The sitter was the famous actress Marie-Madeleine Guimard (1743–1816).

Engraved: as an etching by Courtry, for R. Portalis' work (cf. R. Portalis, p. 327, No. 101).
Exhibited: Au profit de la colonisation de l'Algérie, par les Alsaciens-Lorrains, 1874, Palais de la Présidence du Corps Législatif, No. 159.

Catalogued: R. Portalis, p. 278.
Literature: H. Jouin, *Musée de portraits d'artistes*, p. 89; R. Portalis, p. 93; E. de Goncourt, *La Guimard*, p. 310; V. Josz, *Fragonard*, p. 180; A. Dayot, *Chardin-Fragonard*, in a special number of *l'Art et les Artistes*, July 1907, p. 156; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Comte de la Béraudière collection (sold through the offices of Lacroix, a printseller); Baron Edmond de Rothschild collection.

342. PORTRAIT OF MADEMOISELLE GUIMARD (PORTRAIT DE MADEMOISELLE GUIMARD). Private Collection. *Colour Plate facing Plate* 66

Canvas, 81×64 cm.

Exhibited: Portraits du siècle, Ecole des Beaux-Arts, 1885, No. 81.
Catalogued: E. and J. de Goncourt, Vol. III, p. 322; R. Portalis, p. 278.
Literature: R. Portalis, *la Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 311; *Vente Walferdin*, in *l'Art*, Vol. XXI, 1880, p. 94; R. Portalis, pp. 92, 93, 134; E. de Goncourt, *La Guimard*, p. 310; P. de Nolhac, pp. 111, 113; V. Josz, *Fragonard*, p. 180; C. Mauclair, *Fragonard*, p. 38; F. Naquet, *Fragonard*, p. 50; W. Fred, *Fragonard*, p. 50.

Collections: Marcille sale, 12–13th January 1857, Lot 64: *Portrait d'une actrice* (bt. by Walferdin); Walferdin sale, 12–16th April 1880, Lot 35: *Mlle Guimard* (bt. by Fichel); Mme. Watel-Dehaynin collection.

343. PORTRAIT OF MARIE-MADELEINE GUIMARD (PORTRAIT DE MARIE-MADELEINE GUIMARD. Private Collection. *Plate* 64

Canvas, 49×37 cm.
Exhibited: Rétrospective de la Ville de Paris, Petit Palais, 1900 (not listed in the catalogue), according to L. Vaillat and A. Dayot; Chardin-Fragonard, 1907, No. 108; French Art, Royal Academy, London, 1932, No. 321; le Siècle de Louis XV, Gazette des Beaux-Arts, 1934, No. 192; Célébrités françaises, Charpentier, 1953–54, No. 89; Fragonard, Berne, 1954, No. 36; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 9.
Literature: L. Vaillat and A. Dayot, *l'Oeuvre de J. B. S. Chardin et J. H. Fragonard*, No. 83.
Collections: Mme. André (a daughter of the painter Gudin) collection; Hébert collection (the painter died in 1908); Mme. Hébert collection; Arthur Veil-Picard collection.
Sir Hugh Lane owned another version with some variations (55×40 cm.), perhaps original, but so much repainted that no definite opinion can be expressed.

344. MARIE-MADELEINE GUIMARD (MARIE-MADELEINE GUIMARD). Muhleim, Mrs. Fritz Thyssen Collection. *Fig.* 149

Oval canvas, 63×53 cm. (the canvas was originally circular, 53 cm. in diameter, and was later enlarged).
Pendant to *Mlle. Duthé*, No. 345.
Exhibited: l'Art au XVIIIe siècle, Georges Petit, 1883, No. 46; Fragonard, Wildenstein, New York, 1914, No. 9.
Catalogued: R. Portalis, p. 286.
Literature: R. Portalis, p. 134; F. Naquet, *Fragonard*, p. 50; C. Mauclair, *Fragonard*, p. 70; A. Dayot and L. Vaillat, *l'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 80; J. Guiffrey, *The Fragonards of the J. W. Simpson*, in *Art in America*, December 1913, p. 33.
Collections: Baronne Nathaniel de Rothschild collection; Baron Arthur de Rothschild collection; F. Wallis collection, England; Messrs. Wildenstein collection, New York; John W. Simpson collection, New York.

345. CATHERINE-ROSALIE GÉRARD, called MADEMOISELLE DUTHÉ (CATHERINE-ROSALIE GÉRARD, dite MADEMOISELLE DUTHÉ, 1748–1830). Lugano, Switzerland, Baron Thyssen. *Fig.* 150

SO-CALLED PORTRAIT OF DENIS DIDEROT (Cat. No. 250)

Oval canvas, 63×53 cm. (The canvas was originally circular, 53 cm. diameter, and was later enlarged.)

Pendant to *Mlle. Guimard*, No. 344.

Exhibited: L'Art au XVIIIe siècle, Georges Petit, 1883, No. 46; Fragonard, Wildenstein, New York, 1914, No. 9; Sammlung Schloss Rohoncz, Neue Pinakothek, Munich, 1930, No. 111, Alte Pinakothek, 1930–1931; French Art, London, Royal Academy, 1932, No. 170.

Catalogued: R. Portalis, p. 286.

Literature: R. Portalis, p. 134; F. Naquet, *Fragonard*, p. 50; C. Mauclair, *Fragonard*, p. 70; A. Dayot and L. Vaillat, *l'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 80; J. Guiffrey, *The Fragonards of the J. W. Simpson Collection* in *Art in America*, December 1913, p. 35; R. Heinemann, *Sammlung Schloss Rohoncz*, Vol. I, p. 52, No. 139; H. Algoud, *Fragonard*, 1941, p. 15.

Collections: Baronne Nathaniel de Rothschild collection; Baron Arthur de Rothschild collection; F. Wallis collection, London; Messrs. Wildenstein collection, New York; John W. Simpson collection, New York; Baron Thyssen-Bornemisza collection.

346. THE LITTLE COQUETTE (LA PETITE COQUETTE OU LA LORGNEUSE). Private Collection. *Plate* 65

Panel, 32×24 cm.
Exhibited: Chardin-Fragonard, 1907, No. 133; Les Chefs d'oeuvre des collections privées françaises retrouvées en Allemagne, Orangerie, 1946, No. 20; Fragonard, Berne, 1954, No. 37; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 216; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 90.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 285.
Literature: R. Portalis, p. 202; P. de Nolhac, p. 114.
Collections: Walferdin sale, 12–16th April 1880, Lot 27 (bt. by Comte de Pourtalès); Comte de Pourtalès collection; Arthur Veil-Picard collection.

347–348. HEAD OF A FAIR WOMAN; HEAD OF A DARK-HAIRED WOMAN (TÊTE DE FEMME BLONDE; TÊTE DE FEMME BRUNE). A pair. Both lost.
Canvas, 43×38 cm.
Collections: Marquis de Lassay sale, 22nd May 1775, Lot 103.

V

THE SECOND ITALIAN JOURNEY · ITALIAN SUBJECTS · LOVE LETTERS · DECORATIVE PAINTINGS

1773–1776

349. VIEW OF AN ITALIAN VILLA, or THE CASCADE (VUE D'UNE VILLA ITALIENNE, OU LA CASCADE). New York, Metropolitan Museum of Art. *Plate* 68

Canvas, 29×24 cm.
Pendant to: *The shady Avenue*, No. 350.

Exhibited: Fragonard, Wildenstein, New York, 1926, No. 5; Landscape Painting, Wadsworth Atheneum, Hartford, 1931, No. 57; Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 118; Metropolitan Museum, New York, 1943; XVIIIth Century Masterpieces, Society of the Four Arts, Palm Beach, 1952–53, No. 8.
Literature: Catalogue raisonné des tableaux qui composent la collection du comte A. Stroganoff, pp. 79, 80; N. Wrangel and A. Troubnikov, in *Starye Gody*, 1909, pp. 135, et seq.; A. Muñoz, *Pièces de choix de la collection du comte Grégoire Stroganoff*, Vol. II, p. 98; *Jean-Honoré Fragonard*, in *New York Herald Tribune*, 7th March, 1926, p. 10; E. Brandus, *La Collection des tableaux anciens de M. Jules S. Bache à New York* in *La Renaissance*, May 1928, p. 188; *A Catalogue of Paintings in the Collection of Jules S. Bache*, n.p.; H. B. Wehle, *The Bache Collection Loan*, in *Metropolitan Museum Bulletin*, June 1943, p. 286; T. Rousseau Jr., *A Guide to the Picture Galleries*, in *Metropolitan Museum of Art Bulletin*, January 1954, p. 38; C. Sterling, *The Metropolitan Museum of Art, a Catalogue XVth–XVIIIth Century French Paintings*, 1955, pp. 155, 157.
Collections: May have been in the Cherpitel (former architect to the king) sale, 31st January 1810, Lot 3 (with its pendant); Count A. Stroganoff collection, Saint Petersburg (until 1811); Count Gregory Stroganoff collection (1811–57); Count G. Stroganoff collection, Rome (no doubt until 1912); Wolkonski collection; probably in Sherbatov collection (daughter of Count Wolkonski); Messrs. Wildenstein collection, New York (1926); J. S. Bache collection, New York (1926–44); gift of J. S. Bache to the Metropolitan Museum in 1949.

350. A SHADY AVENUE or THE GROVE (L'ALLÉE OMBREUSE, OU LE BOSQUET). New York, Metropolitan Museum of Art. *Plate* 69

Panel, 29×24 cm.
Pendant to *View of an Italian villa*, or *The Cascade*, No. 349.

Engraved: etched by A. P. Greux (cf. R. Portalis, Vol. II, p. 321, No. 3).
Exhibited: Fragonard, Wildenstein, New York, 1926, No. 6; Landscape Painting, Wadsworth Atheneum, Hartford, Conn., 1931, No. 58; Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 123; Metropolitan Museum, New York, 1943; XVIIIth Century Masterpieces, Society of the Four Arts, Palm Beach, 1952–53, No. 9.
Literature: Catalogue raisonné des tableaux qui composent la collection du comte A. Stroganoff, pp. 79, 80; R. Portalis, Vol. II, p. 191; C. Brinton, in *Modern Artists*, 1908, p. 8; N. Wrangel and A. Troubnikov, in *Starye Gody*, 1909, pp. 135 ff.; A. Muñoz, *Pièces de choix de la collection du comte Grégoire Stroganoff*, Vol. II, p. 99; E. Brandus, *la Collection des tableaux anciens de M. Jules S. Bache à New York*, in *La Renaissance*, May 1928, p. 188; *A Catalogue of Paintings in the Collection of Jules S. Bache*, n.p.; A. M. Frankfurter, *Masterpieces of Landscape Painting in American Collection*, in *The Fine Arts*, December 1931, p. 30; Dr. F. E. Washburn Freund, *Jean-Honoré Fragonard*, in *The Sketch Book Magazine*, October 1932, No. 3, p. 18; H. B. Wehle, *The Bache Collection Loan*, in *Metropolitan Museum of Art Bulletin*, Jnne 1943, p. 285; T. Rousseau Jr., *A Guide to the Picture Galleries*, in *Metropolitan Museum of Art Bulletin*, January 1954, No. 38; C. Sterling, *The Metropolitan Museum of Art, a Catalogue of XVth–XVIIIth Century French Paintings*, 1955, pp. 155.
Collections: May have been Cherpitel sale, 31st January 1810, Lot 3 (with its pendant); Count A. Stroganoff collection, St. Petersburg; Count Gregory Stroganoff collection (1811–57); Count Gregory Stroganoff collection, Rome, 1912; Wolkonski collection; probably in Sherbatov collection (daughter of Count Wolkonski); Messrs. Wildenstein collection, New York (1926); J. S. Bache collection, New York, 1926–44; gift of J. S. Bache to the Metropolitan Museum in 1949.

351. LANDSCAPE (PAYSAGE). Still to be identified.

Literature: C. Lucas, *Inventaire des tableaux, estampes, vases etc. dans la maison de Jean Dubarry*, 23 ventôse, an III (13th March 1795), No. 113 (A.N. F^{17}1270 A).

352–353. TWO LANDSCAPES (DEUX PAYSAGES). A pair. Still to be identified.

Literature: C. Lucas, *Inventaire des Tableaux, dans la maison de Jean Dubarry*, 23 ventôse an III (13th March 1795), No. 20 (A.N. F^{17}1270 A.); M. Roschach, *Catalogue des Tableaux trouvés à Toulouse, dans la maison de Jean Dubarry lors de la levée des scellés*, 29 *floréal* (18th May 1793), in *Mémoires de l'Académie des Sciences de Toulouse* 1888, p. 193, No. 20.

354–355. LANDSCAPES (PAYSAGES). A pair. Still to be identified.

Bought for 1,200 francs by the painter Vincent from Fragonard in 1785. Offered to the Louvre on 29th January 1845 for 600 francs, by Vincent's son (Archives of the Louvre, P. 30).

356. FOUNTAIN WHERE SEVERAL GIRLS ARE DOING WASHING, or THE LAUNDRESSES, or FOUNTAIN IN ROME (FONTAINE OÙ LAVENT PLUSIEURS JEUNES FILLES, OU LES BLANCHISSEUSES, OU FONTAINE À ROME). New York, Messrs. Wildenstein. *Plate* 70

Canvas, 48×62 cm.
Pendant to *Hide-and-Seek*, No. 357.

Sketched: by Gabriel de Saint-Aubin, in the margin of the Gros sale catalogue (cf. E. Dacier, *Les Catalogues illustrés par G. de Saint-Aubin*, Gros sale 1778, Vol. III, p. 31).
Exhibited: Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 19.
Literature: P. de Nolhac, p. 138.

Collections: Marquis d'Arcambal sale, 22nd February 1776, Lot 88 (240 livres together with its pendant); Gros sale, 13th April 1778, Lot 58 (200 livres, bt. by Lebrun together with its pendant); Saint-Aubin wrote the following note on the version kept at the Bibliothèque d'Art et d'Archéologie: '*bt. by M. Boucher junior, for* 20 *livres, d'Amam sale*'; Lebrun sale, 10th December 1778, Lot 129 (120 livres, together with its pendant); Abbé de Gevigney sale, 1st–29th December 1779, Lot 1171; S[aint] M[aurice] sale, 6th February 1786, Lot 72, called: '*Fontaine à Rome*' (98 livres together with its pendant); Castelmore sale, 20th December 1791, Lot 31 (together with its pendant).

357. TWO CHILDREN PLAYING IN A ROOM, or HIDE-AND-SEEK (DEUX ENFANTS JOUANT DANS UNE CHAMBRE, OU LE CACHE-CACHE). Private Collection. *Fig.* 151

Canvas, 49×62 cm.
Pendant to *Fountain where several girls are doing washing*, No. 356.

Sketched: by G. de Saint-Aubin, in the margin of the Gros catalogue (cf. E. Dacier, *Les Catalogues illustrés par G. de Saint-Aubin*, Gros sale, 1778, Vol. VII, p. 31).
Engraved: by A. Lalauze.
Exhibited: Tableaux principalement du XVIIIe siècle, 1860, No. 380 with the title: *le jeu de cache-cache*; la collection de John W. Wilson, Brussels, 1873; Alsaciens-Lorrains, Palais de la Presidence du Corps Législatif, 1874, No. 164; Chardin-Fragonard, 1907, No. 123.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334, mentioning the Saint-Maurice sale; R. Portalis, p. 273, mentioning only the Barroilhet collection and the John W. Wilson sale.
Literature: W. Bürger, *Exposition de tableaux de l'Ecole française*, in *Gazette des Beaux-Arts*, 1860, Vol. II, p. 235; *Un tableau de Fragonard*, in *L'Artiste*, January 1874, pp. 35, 70; *Vente de la Galerie de M. John W. Wilson*, in *L'Art*, 1881, Vol. I, p. 352; R. Portalis, p. 75; P. de Nolhac, p. 129; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et J. H. Fragonard*, No. 126.

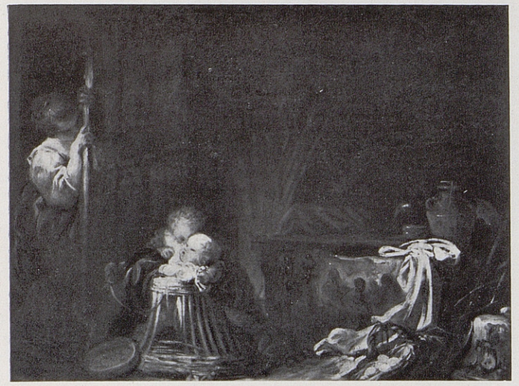


Fig. 151 Cat. No. 357

Collections: Marquis d'Arcambal sale, 22nd February 1776, Lot 88 (241 livres together with its pendant); Gros sale, 13th April 1778, Lot 58 (200 livres, bt. by Lebrun, together with its pendant; Saint-Aubin wrote the following note on the version kept at the Bibliothèque d'Art et d'Archéologie: '*bought by M. Boucher, junior for* 20 *livres, Amam sale*'); Lebrun sale, 10th December 1778, Lot 129 (120 livres, together with its pendant) with the title: *Petit enfant dans un panier d'osier embrassé par un autre enfant*; Abbé de Gévigney sale, 1st–29th December 1779, Lot 1171 (together with its pendant); S[aint] [Maurice], 6th–23rd February 1786, Lot 72: *une chambre de ménage, deux enfant se caressent* (96 livres, together with its pendant); Castelmore sale, 20th December 1791, Lot 31 (together with its pendant); Barroilhet sale, 2nd–3rd April 1860, Lot 90; Mame sale, 26–29th April 1904, Lot 17; A. Mame collection.

358. THE BEGGAR'S DREAM, or DO YOU REMEMBER (LE SONGE DU MENDIANT, OU SOUVIENS-TOI). Mr. Weisweiller. *Plate* 71

Canvas, 73×91 cm.

Exhibited: Fragonard, 1921, No. 44; les Artistes français en Italie de Poussin à Renoir, Musée des Arts Décoratifs, 1934, No. 148; les Chefs d'oeuvre de l'Art français, Musée d'Art Moderne, 1937, No. 161.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: P. de Nolhac, p. 133; M. Nicolle, *Catalogue de la collection Doucet*, 1912, Vol. II, p. 147.
Collections: [Trouard] sale, 22nd February 1779, Lot 80; anonymous sale, 9th June 1903, Lot 1, the only number in this sale with the title *Souviens-toi*; J. Doucet sale, 6th June 1912, Lot 147, *Le songe du mendiant*, referred to drawing of the same title in the same collection (bt. by Hodgkins); E. Guinle collection, Rio; Arthur Weisweiller collection.

359. THE CHARLATANS' KITCHEN (LA CUISINE DES SALTIMBANQUES). New York, Messrs. Wildenstein. *Fig.* 152

Canvas, 25×32 cm.

Exhibited: XVII–XVIIIth Century French Masters, University of Western Ontario, Mac Intosh Memorial Gallery, London, Canada, 1953, not numbered.
Catalogued: R. Portalis, p. 274.
Literature: P. de Nolhac, p. 133.
Collections: E. Arago sale, 8–9th February 1872, Lot 24 (size wrongly given as 25×23 cm.); de Beurnonville sale, 20th December 1872, Lot 73; de Beurnonville sale, 9–10th May 1881, Lot 66 (bt. by Grimelius); Moreau-Chaslon sale, 28th January 1884, Lot 20; N. Naboukoff collection.

360. WOMEN WASHING CLOTHES IN A RUIN (FEMMES LAVANT DU LINGE DANS UNE RUINE). Sketch. Lost.

Canvas, 30×45 cm.

'A sketch with striking effect and a spirited touch, which represents a ruin under which women are washing their clothes; one of them is holding a child in front of a fire with a cover over it' (Cat. of the [Paillet] sale, 1782).
Collections: [Paillet] sale, 30th January 1782, Lot 78 (45 livres).

Fig. 152 Cat. No. 359

Fig. 153 Cat. No. 361

Fig. 154 Cat. No. 363

361. THE WASHERWOMEN (LES LAVANDIÈRES). Saint Louis (Miss.), City Art Museum. *Fig.* 153

Canvas, 64×75 cm.

Exhibited: Notable Paintings by Great Masters, P. Jackson Higgs' Galleries, New York, 1922, No. 6, with the title: *The Laundresses*; Painters' Painters, Allbright Art Gallery, Buffalo, 1954, No. 15; Venetian Tradition, Cleveland Museum of Art, Cleveland, 1956, No. 18.
Literature: R. Portalis, pp. 115–116; Meyric R. Rogers, *The Washerwomen by Jean-Honoré Fragonard*, in *Bulletin of the City Art Museum of Saint Louis*, July 1938, pp. 29–31; *Saint Louis Acquires French Art*, in *Art Digest*, 13th August 1938, p. 12; *Recent Important Acquisitions of American Museums*, in *Art Quarterly*, Autumn 1938, p. 325.

Collections: Came from a Moscow private collection (cf. Meyric R. Rogers); Cathabard collection, Lyon; private collection, New York.

362. THE LAUNDRESSES (LES BLANCHISSEUSES). Rouen, Musée. *Plate* 72

Canvas, 54×69 cm.

Exhibited: Les Chefs d'oeuvre des Musées de Province, Orangerie, 1931, No. 18; les Artistes français en Italie, de Poussin à Renoir, Musée des Arts Décoratifs, 1934, No. 151.
Catalogued: R. Portalis, p. 272.
Literature: R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, Vol. I, p. 297; P. de Nolhac, p. 138; *L'Art et les Moeurs en France*, 1909, p. 93; P. Lafond, *Le Musée de Rouen*, p. 50; E. Minet, *Musée de Rouen, Catalogue des ouvrages de peinture*, 1911, No. 550; E. Nicolle, *Le Musée de Rouen, Memoranda*, 1920, p. 12.

Collections: Walferdin sale, 12–16th April 1880, Lot 22: '*Les blanchisseuses*, a sketch' (acquired by Musée de Rouen).

363. VILLAGE INTERIOR, or THE HAPPY MOTHER (INTÉRIEUR VILLAGEOIS, OU L'HEUREUSE MÈRE, OU LES SOINS MATERNELS). Private Collection. *Fig.* 154
The same subject as in the two following paintings.

Canvas, 44×53 cm.

Exhibited: Chardin-Fragonard, 1907, No. 98.
Catalogued: R. Portalis, p. 279, *Intérieur villageois*, p. 289: *Les soins maternels*.
Literature: P. de Nolhac, pp. 128, 132.

Collections: Duchesse de Polignac (born Crillon) collection; Comtesse Barroilhet sale, 2nd–3rd April 1860, Lot 105; Walferdin sale, 3rd April 1880, Lot 19; B. Hochon collection; anonymous sale, 13th May 1907, Lot 17 (bt. by Helft); Marquis de Larios, Madrid.

364. VILLAGE INTERIOR or THE HAPPY MOTHER (L'HEUREUSE MÈRE, OU L'INTÉRIEUR VILLAGEOIS). Paris, Private Collection. *Fig.* 155
Same subject.

Canvas, 60×70 cm.

Exhibited: Les Goncourt et leur temps, Bibliothèque Nationale, 1946, No. 370: with the title '*Scène de famille*' (comte H. de Ganay Collection); Fragonard, Berne, 1954, No. 14: with the title '*la Bonne ménagère*'; Schönheit des XVIII. Jahrhunderts, Zürich, 1955, No. 88.

Collections: Duchesse de Polignac (born Crillon) collection; Comtesse de Béhague collection; marquis de Ganay collection.

365. THE ITALIAN FAMILY (SCÈNE DE FAMILLE DANS UN INTÉRIEUR ITALIEN). New York, Metropolitan Museum of Art. *Plate* 73
Same subject.

Canvas, 49×59 cm.

Catalogued: R. Portalis, p. 279.
Literature: Francis Henri Taylor, H. F. Jayne and Laurence S. Harrisson, *Review of the Year 1946*, in *Metropolitan Museum of Art Bulletin*, Summer 1947, p. 20; C. Sterling, *The Metropolitan Museum of Art, A Catalogue of French Paintings, XV–XVIIIth Centuries*, pp. 152, 153.

Collections: Anonymous sale, 12th May 1884, Lot 21; G. Moreau-Chaslon collection; Ch. Ed. Haviland collection; O. Linet collection; A. Lowenstein collection, Brussels; Howard Back collection, New York, 1946; H. B. Dick collection; Metropolitan Museum of Art, New York, 1946.

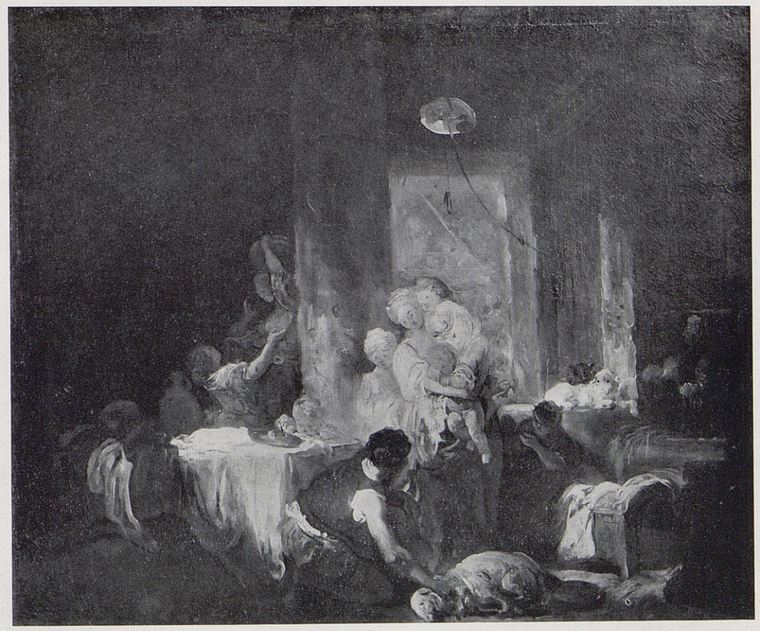


Fig. 155 Cat. No. 364

Fig. 156 Cat. No. 367

366. MATERNAL LOVE (L'AMOUR MATERNEL). Lost.

The measurements are not given in the sale catalogue.
'Sketch made in Italy' (Catalogue of the sale of 29th April 1790).

Catalogued: E. and J. de Goncourt, Vol. III, p. 334: '*Sketch painted in Italy.*'

Collections: Anonymous sale, 29th April 1790, Lot 46 (12 livres).

367. THE BIG HAPPY FAMILY (L'HEUREUSE FÉCONDITÉ). Lost.
Canvas, 29×32 cm., oval. *Fig.* 156 (engraving)

Engraved: by N. de Launay in 1777, oval print, dedicated to Cochin, same size as the painting, from Mr. Servat's Cabinet, included in the sale advertised in *Le Mercure de France*, October 1777, p. 164; *Journal de Paris*, 1782, p. 487; *Mercure de France*, 1782, p. 30. The engraving is mentioned in: R. Portalis, p. 328, No. 104; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 214; V. Josz, *Fragonard*, p. 66; L. de Fourcaud, *H. Fragonard*, in *Revue de L'Art ancien et moderne*, 1907, Vol. XXI, pp. 228, 292; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, p. 69.
Also engraved: by A. Romanet, with the title: '*La mère de famille*', oblong, 1791. Advertised in *Le Journal de Paris*, 25th July 1791, p. 832; *Affiches, Annonces et Avis divers*, 1791, p. 2666. Mentioned by: R. Portalis, p. 118 and p. 329, No. 124; L. Delteil, p. 69, No. 54.
Catalogued: E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, p. 279.
Literature: In *Journal de Paris*, 2nd October 1777, pp. 3, 275; 1778, p. 59; R. Portalis, p. 115; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; C. Brinton, *Modern Artists*, p. 13; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 225; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 30; H. Algoud, *Fragonard*, p. 16; J. Villain, *Fragonard*, p. 3.

Collections: Baron Servat collection.

368. THE BIG HAPPY FAMILY, also called INTERIOR (L'HEUREUSE FÉCONDITÉ, dit aussi L'INTÉRIEUR). New York, Mrs. W. R. Timken.
Oval canvas, 54×65 cm. *Fig.* 157

Exhibited: Exposition de Tableaux anciens, Wildenstein, 1912, No. 16; French Painting and Sculpture of the XVIIIth Century, Metropolitan Museum, New York, 1935–36, No. 49; The XXth Anniversary Exhibition of the Cleveland Museum of Art, Cleveland, 1936, No. 59.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333; R. Portalis, p. 280: *Jeune femme dans un intérieur avec plusieurs enfants.*
Literature: P. de Nolhac, p. 130; V. Josz, *Fragonard*, p. 141.

Collections: [Du Barry, Radis de Sainte Foy . . .] sale, 17th February 1777, Lot 55 (1,500 livres, bt. by Aubert, the jeweller); Mesnard de Clesle sale, 5th January 1804, Lot 22: *Un ménage rustique* (190 livres); Duc de la Rochefoucault-Liancourt collection; Polleux collection; Eduardo Guinle, Rio de Janeiro; Nicolas Ambatielos collection, London; W. R. Timken collection.

Fig. 157 Cat. No. 368

369. THE ASS'S STABLE (L'ÉCURIE DE L'ÂNE). Private Collection.
Canvas, 57×72 cm. *Plate* 75

Exhibited: Oeuvres d'Art, 1923, No. 12, under the title *L'Etable* (A. Veil-Picard Collection); French Art, 1200–1900, Royal Academy, London, 1932, No. 200; les Artistes français en Italie, de Poussin à Renoir, Musée des Arts Décoratifs, 1934, No. 145; les Chefs d'oeuvre des collections françaises retrouvées en Allemagne, Orangerie, 1946, No. 13; Fragonard, Bern, 1954, No. 16; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 199; de Watteau à Prud'hon, Wildenstein, 1956, No. 34.
Catalogued: R. Portalis, p. 276.
Literature: R. Portalis, p. 115; F. Naquet, *Fragonard*, p. 48; V. Josz, *Fragonard*, p. 166; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 225; L. Guimbaud, *Saint-Non et Fragonard*, p. 148 (probably engraved by Saint-Non); G. Wildenstein, *Le XVIIIe siècle*, in *La Gazette des Beaux-Arts*, 1932, Vol. I, p. 56; L. Guimbaud, *Fragonard*, p. 54; J. Villain, *Fragonard*, n.p.; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Malvilan collection, at Grasse, still at the end of the XIXth century; Ch. Wertheimer collection, London; Messrs. Wildenstein collection; Arthur Veil-Picard collection; Mme. J. Veil-Picard collection.

370. THE DONKEY'S DINNER (LE DÉJEUNER DE L'ÂNE). Lost.

Oval canvas, 65×52 cm.

'A child is trying to get on to a donkey while a little boy and a little girl are feeding him with grass' (Cat. of the Prault sale, 1780).
Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: P. de Nolhac, p. 131.

Collections: Prault sale, 16th November 1780, Lot 23 (150 livres, 1 sol).

371. THE HAPPY FAMILY (L'HEUREUSE FAMILLE). Private Collection. *Plate* 74
Canvas, 39×37 cm.

Exhibited: Fragonard, 1921, No. 81.
Catalogued: R. Portalis, p. 288, with the title *Scènes d'intérieur*, also mentioned as similar to an engraved composition called *La mère de famille* (39×37 cm.), and p. 279.
Literature: P. de Nolhac, p. 127 (39×37 cm.); G. Wildenstein, *L'Exposition Fragonard, les heureuses familles*, in *La Renaissance de l'Art français*, July 1921, p. 362; *L'Heureuse famille de Fragonard*, in *L'Illustration*, 3rd February 1923; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 32; L. Réau, *Fragonard*, p. 4.

Collections: Comte Perregaux junior sale, 8–9th December 1841, Lot 50 (39×37 cm. bt. by Prince Golivanoff); Golivanoff sale, 29th November 1842, Lot 33; George Bouctot collection, Paris.

372. PORTRAIT OF A MAN SAID TO BE THE SCULPTOR FOUCOU (PORTRAIT DIT: LE SCULPTEUR FOUCOU). (1739–1815.) Private Collection. *Fig.* 158

Oval canvas, 59×47 cm.

Exhibited: Chardin-Fragonard, 1907, No. 89.
Catalogued: R. Portalis, p. 277.
Literature: R. Portalis, p. 165; P. de Nolhac, p. 110.

According to R. Portalis, Fragonard probably made the portrait of Foucou at the time of their meeting at the Académie de France in Rome, during the painter's second trip to Italy.

Collections: Boitelle sale, 2nd April 1874, Lot 16; second Boitelle sale, 13th March 1891, Lot 9; Sigismond Bardac collection; anonymous sale, 3rd April 1911 (bt. by Renault); Louis Renault collection.

373. PORTRAIT OF MADAME GRIOIS (PORTRAIT DE MADAME GRIOS). New York, Private Collection. *Fig.* 159

Oval canvas, 55×46 cm.

Exhibited: Chardin-Fragonard, 1907, No. 121; Art français du XVIIIe siècle, Berlin 1910, No. 45; Exposition de Turin 1911, Section française, No. 76; Fragonard, 1921, No. 48.
Literature: C. Mauclair, Fragonard, p. 191; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 86.
Catherine-Suzanne Vincent, wife of François-Marie Griois, cashier of the Petit Comptant du Trésor Royal, sister of François Vincent, painter, and sister-in-law of Mme. Labille-Guiard, was born in 1748. Married in

Fig. 158 Cat. No. 372

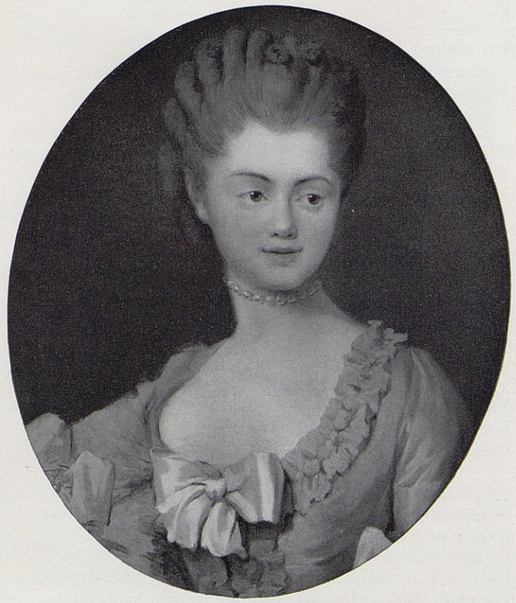


Fig. 159 Cat. No. 373

Fig. 160 Cat. No. 374

1766 (cf. marriage certificate, 21st November 1766 A.N. Minutier Central, Etude C XVII, file 836) she lived in rue de Ménars, No. 7; she was executed with 52 other people on 29th Prairial an II (17th June 1794). Her brother met Fragonard in Rome in 1772.

Collections: Lehmann sale, 8th June 1925, Lot 202; Mme. Jules Fribourg collection, New York.

374. PORTRAIT OF A WOMAN IN WHITE (PORTRAIT DE FEMME EN BLANC). Washington, D.C., Phillips Collection. *Fig.* 160

Oval canvas, 42×34 cm.

Exhibited: Tableaux de maîtres anciens au profit des Inondés du Midi, 1877, No. 44; Portraits of the French XVIII Century, Wildenstein, New York, 1923, No. IV; French Art of the XVIII Century, City Art Museum, Saint Louis, 1923; French XVIII Century Paintings and Furniture, Chicago Art Institute, 1925, No. 7.
Literature: P. de Nolhac, p. 112; Duncan Phillips, *A Collection in the Making*, p. 18.

Collections: Carrier sale, 1868, No. 19; Ristelhueber collection; David-Weill collection.

375. THE MANDOLINE PLAYER (LE MANDOLINISTE). Strasbourg, Private Collection. *Fig.* 161

Paper on canvas, 29×23 cm.

Collections: Weil collection, Strasbourg.

376. SELF-PORTRAIT (PORTRAIT DE L'ARTISTE). New York, Messrs. Wildenstein. *Plate* 76

Oval canvas, 63×47 cm.

Exhibited: Chardin-Fragonard, 1907, No. 147.
Literature: P. de Nolhac, p. 8; Life Magazine, 26th September 1938.

Collections: May have been in J. Astruc sale, 11–12th April 1878, Lot 23, and anonymous sale, 3rd May 1897, Lot 39; C. Groult collection.

377. STUDY, PORTRAIT OF A GIRL (L'ETUDE, TÊTE DE JEUNE FILLE). London, Wallace Collection. *Fig.* 162

Canvas, 44×37 cm.
Pendant to No. 378.

Signed: Frago.
Exhibited: Bethnal Green, London, 1872–75, No. 491.
Catalogued: R. Portalis, p. 276.
Literature: P. de Nolhac, p. 146; A. L. Baldry, *La Collection Wallace*, p. 79; *Wallace Collection Catalogue, Pictures and Drawings*, 1928, No. 455.

Collections: [Calonne Angelot], sale, 11th May 1789, Lot 111; Montesquiou-Fezenzac sale, 29th–31st January 1872, Lot 6.

378. GIRL AT THE WINDOW (JEUNE FILLE À LA CROISÉE). Lost.

Canvas, 46×35 cm.
Pendant to No. 377.

Catalogued: R. Portalis, p. 281.
Literature: P. de Nolhac, p. 146.

Collections: [Calonne Angelot), sale, 11th May 1789, Lot 117; Montesquiou-Fezenzac sale, 29th January 1872, Lot 7.

379. HEAD OF A YOUNG WOMAN (TÊTE DE JEUNE FEMME). New York, Mrs. Wm. H. Osborn. *Fig.* 163

Oval panel, 25×19 cm.

Exhibited: Tableaux et dessins de l'Ecole française, principalement du XVIIIe siècle, 1860, No. 293; National Loan Exhibition, Grafton Galleries, London, 1910, No. 51.
Catalogued: R. Portalis, p. 290.
Literature: P. de Nolhac, p. 114.
A pastel copy by Saint-Non belongs to M. Guy Wildenstein.

Collections: Carrier sale, 6th April 1868, Lot 18; Messrs. Wildenstein collection, New York; Ambatielos collection; Mrs. Johnston L. Redmond collection, New York.

380. GIRL READING A LETTER, WHICH SEEMS TO CAUSE HER VIOLENT GRIEF (JEUNE FILLE LISANT UNE LETTRE, QUI SEMBLE LUI CAUSER UN VIOLENT CHAGRIN). Lost.

Panel, 16×11 cm.
Pendant to *Girl at the Window*, No. 381.

Fig. 161 Cat. No. 375

Collections: [Dujarry] sale, 4–5th July 1783, Lot 36 (78 livres, bt. by Le Brun).

381. GIRL AT THE WINDOW (JEUNE FILLE A LA CROISÉE). Lost.

Panel, 16×11 cm.
Pendant to *Girl reading a letter*, No. 380.

'A girl at the window talking to a young man; the fear of being caught is expressed in her face in a way which engages one's sympathy' (Cat. of the Dujarry sale, 1783).

Collections: [Dujarry] sale, 4–5th July 1783, Lot 36.

382. THE LETTER (LA LETTRE). New York, Private collection.
Canvas, 36×27 cm. *Plate* 79

Sketched: by G. de Saint-Aubin in the margin of the Gros sale catalogue, 1778, opposite No. 55.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: P. de Nolhac, p. 147; E. Dacier, *Les Catalogues illustrés par G. de Saint Aubin*, Vol. VII, p. 31, Gros sale, No. 55.

Collections: No doubt in the Hall collection (see No. 383); Gros sale, 13th April 1778, Lot 55 (540 lives, bt. by Paillet); Duc da la Rochefoucault-Liancourt sale, 20th–23rd June 1827, Lot 56; Duc de Narbonne Pelet collection; Messrs. Wildenstein collection, New York; Percival Farquhar sale, New York, May 1942, Lot 442; M. G. Wildenstein, New York.

383. LITTLE GIRL HOLDING A LETTER (PETITE FILLE TENANT UNE LETTRE). Still unidentified.

Literature: Inventaire de Hall, 10th May 1778: 'Register of my pictures with the prices I gave for them' (cf. F. Villot, *Hall*, p. 74).

Collections: Collection of Hall, the miniaturist, who bought this picture for 144 livres. Perhaps identical with No. 382.

384. THE READER (LA LISEUSE). Lost.

Canvas, 32×24 cm.
Pendant to *Old Man, half-length*, No. 385.

'A bare-headed girl, her right arm supported on a table, holds a book in her hand' (Cat. of the Tonnelier sale, 1783).

Fig. 162 Cat. No. 377

Fig. 163 Cat. No. 379

Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: P. de Nolhac, p. 148.

Collections: Tonnelier sale, 28th November 1783, Lot 29 (200 livres 1 sol, together with its pendant).

385. BUST OF AN OLD MAN, A HAT ON HIS HEAD, HIS LEFT HAND HOLDING A PURSE, HIS RIGHT HAND RESTING ON A BOOK (BUSTE DE VIELLARD, UN CHAPEAU SUR LA TÊTE, SA MAIN GAUCHE TIENT UNE BOURSE, SA MAIN DROITE EST APPUYÉE SUR UN LIVRE). New York, P. David-Weill collection. *Plate* 78

Canvas, 33×24 cm.
Pendant to *The Reader*, No. 384.

Exhibited: David-Weill Pictures, Wildenstein, New York, 1937, No. 16.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: P. de Nolhac, p. 148.

Collections: de [Ghendt] sale, 15th November 1779, Lot 29; Tonnelier sale, 28th November 1783, Lot 29 (200 livres 1 sol, together with its pendant); no doubt the *Buste de vieillard* of the Thelusson sale, 1st December 1777, Lot 42 (31×23 cm.), and *Un avare tenant un sac d'argent, de M. Thélusan*, bought by Hall (Inv. de P. A. Hall, 10th May 1778, for 401 livres, cf. Fr. Villot, *Hall*, p. 74; V. Josz, *Fragonard*, p. 216); David-Weill collection; Sotheby sale, 10th June 1959, No. 87.
The sitter is very likely the Genevan merchant, R. I. Thelusson, who died in 1798 leaving the then considerable fortune of 700,000 livres. He appears again in the Fragonard engraving: *Les Traitants*, made about 1778 (cf. G. Wildenstein, *Fragonard Aquafortiste*, No. XXIV).

386. THE SOUVENIRS, or THE LETTER, or THE READER (LES SOUVENIRS, OU LA LETTRE, OU LA LISEUSE). New York, Mr. and Mrs. Charles W. Englehard. *Fig.* 164

Canvas, 38×30 cm.

Exhibited: Aux Alsaciens-Lorrains, Palais de la Présidence du Corps Législatif, 1874, No. 158; l'Art au XVIIIe siècle, 1883, No. 47; Fragonard, 1921, No. 55; Chefs d'oeuvre des collections privées françaises retrouvées en Allemagne, Orangerie, 1946, No. 15.

Fig. 164 Cat. No. 386

Catalogued: E. and J. de Goncourt, Vol. III, p. 335; R. Portalis, p. 282.
Literature: R. Portalis, pp. 65, 202; P. de Nolhac, p. 147; V. Josz, *Fragonard*, p. 109; A. Dayot, *Fragonard*, in *L'Art et les Artistes*, p. 151; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 216; G. Grappe, *Fragonard, peintre de l'amour*, Vol. I, p. 86; P. Dorbec, *Exposition Fragonard au Pavillon de Marsan*, in *Gazette des Beaux-Arts*, July 1921, p. 27; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 362; T. Borenius, *The Fragonard Exhibition in Paris*, in *The Burlington Magazine*, August 1921, p. 94; G. Henriot, *Collection David-Weill*, Vol. I, *Peintures*, pp. 123–125; L. Guimbaud, *Fragonard*, p. 53; L. Guerry-Brion, *Fragonard*, n.p.

Collections: [Baché, Brilliant, de Cossé, Quenet] sale, 22nd April 1776, Lot 91; [De Ghendt] sale, 16th November 1779, Lot 30 (32×25 cm.); Comte de Merle sale, 1st March 1784, Lot 31; Volpato sale, 6th November 1822, Lot 20; Marquis de la Rochebousseau sale, 5–8th May 1873, Lot 122: 'belonging under the first Empire to Mme. Récamier'; Comte de la Béraudière sale, 18–30th May 1885, Lot 25; G. Mühlbacher sale, 15–18th May 1899, Lot 16 (bt. by Stettiner); Marquis de Chaponay collection); Messrs. Wildenstein collection, New York; D. David-Weill collection; Fritz Mannheimer collection.

387. THE READER (LA LISEUSE). England, Private Collection. *Plate* 77

Doubtless the same sitter as in the *Billet Doux*, in the same dress and before the same window. Preparatory to No. 388.

Canvas, 32×23 cm.

Exhibited: Important Paintings of the French XVIIIth Century, Wildenstein, London, 1956, No. 40.

Collections: Camille Marcille collection; Camille Groult collection; Messrs. Wildenstein collection.

388. THE BILLET DOUX (LE BILLET DOUX). New York, Metropolitan Museum. *Colour Plate facing p.* 24

Canvas, 83×67 cm.

Engraved: in black and in colour by Jacquet (1907).
Exhibited: Tableaux et dessins de l'Ecole française, principalement du XVIIIe siècle, 1860, No. 133; Alsaciens-Lorrains, Palais de la Présidence du Corps Législatif, 1874, No. 160; Portraits de femmes et d'enfants, Ecole des Beaux-Arts, 1897, No. 59; Chardin-Fragonard, 1907, No. 146; XVth Anniversary Exhibition, Metropolitan Museum of Art, New York, 1920, cat. p. 10; Paintings from Memling . . . to Renoir and Picasso, Reinhardt Galleries, New York, 1928, No. 15; French Art of the XVIIIth Century, Wadsworth Atheneum, Hartford, 1929, No. 10; French Paintings of the XVIIIth Century, Wildenstein, New York, 1929; French Art, Royal Academy, London, 1932, No. 215; French Painting from the XVIIIth Century, California Palace of the Legion of Honor, San Francisco, 1934, No. 30; French Painting and Sculpture of the XVIIIth Century, Metropolitan Museum of Art, New York, 1935–36, No. 46; The XXth Anniversary Exhibition, Cleveland Museum of Art, 1936; No. 60; Chefs d'oeuvre de l'Art Français, Musée d'Art Moderne, 1937, No. 160; European Paintings and Sculpture from 1300–1800, New York, World's Fair, 1939, No. 117; Art Treasures of the XVIIIth Century, Parke Bernet Galleries, New York, 1942, No. 16; Metropolitan Museum, New York, 1943; Masterpieces of Painting, Diamond Jubilee, Philadelphia Museum of Art, 1951, No. 48.
Literature: A. Alexandre, *La Collection E. Cronier*, in *Les Arts*, November 1905, pp. 6, 10; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 294; André Gide, *Journal*; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 87 bis; G. Labat, *J. B. S. Chardin et J. H. Fragonard*, p. 117; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 54; C. Brinton, *Modern Artists*, p. 10; R. de la Sizeranne, *Chardin-Fragonard*, second series, pp. 111, 115; *French, English and American Paintings*, in *Metropolitan Museum Bulletin*, September 1919, p. 203; L. Réau, *L'Art français aux Etats-Unis*, 1926, p. 142; E. Brandus, *La Collection des tableaux anciens de M. Jules S. Bache à New York*, in *La Renaissance*, May 1928, p. 188; G. Grappe, *La Vie et l'Oeuvre de Fragonard*, 1929, p. 19; E. Singleton, *Old World Masters in New World Collection*, pp. 318, 320; G. Wildenstein, in W. R. Valentiner *Unknown Masterpieces*, No. 82; H. Tietze, *Meisterwerke Europäischer Malerei*, pp. 261, 343, No. 261, recognizes the young woman as Boucher's daughter; *La Collection Jules Bache à New York*, in *Museion*, 1937, p. 221, Nos. 39–40; R. Shoolman, and C. E. Slatkin, *Enjoyment of Art in America*, p. 494; H. B. Wehle, *The Bache Collection Loan*, in *Metropolitan Museum Bulletin*, June 1943, p. 286; Fiske Kimball and Lionello Venturi, *Great Paintings in America*, p. 139; L. Guimbaud, *Fragonard*, p. 53; L. Guerry-Brion, *Fragonard*, n.p.; Ch. Sterling, *The Metropolitan Museum of Art, a Catalogue of French Paintings, XV–XVIIIth Centuries*, pp. 157, 158.

The inscription on the letter has been variously interpreted. We read: 'A Monsieur Cuviller' and presume that the subject is Boucher's daughter, Marie-Emilie, the painter Baudoin's widow, married in 1773 to Charles-Etienne-Gabriel Cuviller, commis des Bâtiments du roi. Charles Sterling deciphers: 'A Monsieur mon cavalier' (or Cavallier); others read: 'Monsieur Mongallier.'

Collections: Baron Feuillet de Conches collection; Mme. Jäger-Schmidt collection; Ernest Cronier sale, 4–5th December 1905, Lot 7; Wildenstein collection; Joseph Bardac collection; Messrs. Wildenstein collection, New York; Jules S. Bache collection, New York.

389. A LADY CARVING HER NAME, or 'ANGELICA WRITING ON A TREE THE NAME OF MÉDOR' or 'FAIR JULIA' (LE CHIFFRE D'AMOUR, OU ANGÉLIQUE ÉCRIVANT SUR UN ARBRE LE NOM DE MÉDOR OU LA BELLE JULIE). Lost.

Panel, 32×24 cm.

Engraved: By N. de Launay, dedicated to Comtesse de Polastron; circular, reduced, by M. de Gouy (see *Journal de Paris*, 1787, p. 8; *Journal encyclopédique*, 1787, p. 534; *Journal Général de la France*, 1787, p. 14; R. Portalis and H. Beraldi, *Les Graveurs du XVIIIe siècle*, Vol. II, pp. 540, 546; E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, p. 323, No. 42; G. Bourcard, *Manuel de l'Amateur d'estampes*, p. 208; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, Vol. II, p. 59, No. 22.)
Catalogued: E. and J. de Goncourt, Vol. III, p. 320; R. Portalis, p. 273.
Literature: R. Portalis, p. 223; P. de Nolhac, p. 151; V. Josz, *Fragonard*, p. 106.

Collections: [de Calonne] sale, 21st April 1788, Lot 174 (720 livres, bt. by Verrier); Mme. Goman sale, 6th February 1792, Lot 99.

390. A LADY CARVING HER NAME, or THE SOUVENIR (LE CHIFFRE D'AMOUR, OU LE SOUVENIR). London, Wallace Collection. *Plate* 81

Panel, 25×19 cm.

Signed: fragonard, on the edge of the bench. Signature perhaps doubtful.
Exhibited: Tableaux et dessins principalement du XVIIIe siècle, 1860, No. 132; Bethnal Green Museum, 1872–75, No. 570; Royal Academy of Arts, London, 1896, No. 83.
Catalogued: E. and J. de Goncourt, Vol. III, pp. 325, 331; R. Portalis, p. 273.
Literature: R. Portalis, p. 68; P. de Nolhac, p. 151; V. Josz, *Fragonard*, p. 106; A. L. Baldry, *La Collection Wallace*, p. 79; G. Grappe, *Fragonard*, Vol. I, pp. 15, 88; J. Doin, *Marguerite Gérard*, in *Gazette des Beaux-Arts*, December 1912, p. 444; G. Kahn, *La Peinture galante en France au XVIIIe siècle*, p. 20; *Wallace Collection Catalogue, Pictures and Drawings*, 1928, No. 382; H. Algoud, *Fragonard*, p. 16; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Anonymous sale, 11th April 1822, Lot 11; may have been in anonymous sale, 12th January 1834, Lot 40 (without measurements); Morny sale, 31st May 1865, Lot 99 (bt. by Lord Hertford); Marquis of Hertford collection.

391. THE READER (LA LISEUSE). New York, Mrs. W. Erickson. *Plate* 80

Canvas, 82×65 cm.

Exhibited: Cent portraits de femme, Jeu de Paume, 1909, No. 64; Art français du XVIIIe siècle, Royal Academy of Arts, Berlin, 1910, No. 51; Fragonard, 1921, No. 56; Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 517; French Painting and Sculpture of the XVIIIth Century, New York, Metropolitan Museum of Art, 1935–36, No. 45; Masterpieces from Museums and Private Collections (Wildenstein Jubilee), New York, 1951, No. 29.

Catalogued: R. Portalis, p. 282.
Literature: R. Portalis, p. 202; P. de Nolhac, p. 147; A. Alexandre, *La Collection E. Cronier*, in *Les Arts*, November 1905, p. 10; G. Brière et P. A. Lemoisne, *Portraits de l'Ecole française du XVIIIe siècle*, in *Bulletin de l'Art français*, 1909, p. 129; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *La Renaissance*, July 1921, p. 362; A. Frankfurter, *Thirty-five Portraits from American Collections*, in *Art News*, 16th May 1931, p. 4; L. Guimbaud, *Fragonard*, p. 53; *Fifty Years for Wildenstein*, in *Art News*, November 1951, p. 26; M. Breunig, *Wildenstein's Jubilee a Setting of Brilliants*, in *Art Digest*, 1st December 1951, p. 17; *Wildenstein's Jubilee Exhibition*, in *The Connoisseur*, April 1952, pp. 70, 71; L. Guerry-Brion, *Fragonard*, n.p.

Collections: [Comte du Barry (?)] sale, 11th March 1776, Lot 80; anonymous sale, 7th February 1777, Lot 15; Leroy de Senneville sale, 5th April 1780, Lot 59 (121 livres 1 sol, bt. by Duquesnoy); Duquesnoy sale, 10th March 1803, Lot 19 (24 livres); anonymous sale, 26th April 1844, Lot 14 (without measurements); Marquis de Cypierre sale, 10th March 1845, Lot 55 (without measurements); Comte de Kergolay collection; Messrs. Wildenstein; Cronier sale, 4–5th December 1905, Lot 8 (bt. by Ducrey); Dr. Tuffier collection; Messrs. Wildenstein collection.

392. THE LETTER (LA LETTRE). Lost.

Canvas, 49×38 cm.

'An interior with a pretty woman dressed in silk in a charming costume; she is shown seated by a table, on which is placed a portrait . . . ; she holds in her right hand a letter which she seems to be reading; on a footstool to the left of the picture is a spaniel, standing for fidelity' (Cat. of the Chamgrand sale, 1787).

Literature: P. de Nolhac, p. 147.

Collections: [Marquis de Chamgrand, de Proth, Saint-Maurice, Bouillac] sale, 20–24th March 1787, Lot 223 (1,255 livres).

Fig. 165 Cat. No. 393

393. THE GIRL WITH THE RING-BISCUITS (LA FILLETTE AUX GIMBLETTES). Private Collection. *Fig.* 165

Canvas, 37×45 cm.

Collections: A. Veil-Picard collection.

394. HEAD OF A WOMAN (TÊTE DE FEMME). Lost.

Canvas, 44×35 cm.

'She is seen three-quarters view, leaning on a pillow, her shoulders covered with a black fichu' (Cat. of the Baché, Brilliant, de Cossé sale, 1776).

Literature: P. de Nolhac, p. 113.

Collections: [Baché, Brilliant, de Cossé, Quenet] sale, 22nd April 1776, Lot 95 (6 livres 19 sols).

395. GIRL (JEUNE FILLE). Lost.

Canvas, 46×38 cm.

'A girl seen before a table on which her hands are resting; her head is bare with a single ribbon, her face seen three-quarters view and her shoulders covered with a fichu' (Cat. of the de Veri sale, 1785).

Catalogued: R. Portalis, p. 280.
Literature: P. de Nolhac, p. 148.

Collections: Marquis de Veri sale, 12th December 1785, Lot 40 (130 livres).

396. GIRL MOURNING HER BIRD (JEUNE FILLE PLEURANT SON OISEAU). Lost.

Canvas, measurements not given in sale catalogue of 1784.

Collections: Anonymous sale, 4th November 1784, Lot 138.

397. YOUNG WOMAN DOZING (JEUNE FEMME ASSOUPIE). Lost.

Oval canvas, 60×46 cm.

'A woman dozing and appearing to be stricken with grief' (anonymous sale catalogue, 6th December 1787).

Collections: Anonymous sale, 6th December 1787, Lot 54.

398. THE WEEPING WOMAN, THE HANDKERCHIEF, or SORROW (LA PLEUREUSE, LE MOUCHOIR, OU LE DOULEUR). Lost.

Oval canvas, 59×48 cm.

'Young woman leaning on a marble table, holding her handkerchief against her face and looking upset' (Cat. of the Gévigney sale, 1779).

Catalogued: R. Portalis, p. 275.
Literature: P. de Nolhac, p. 148.

Collections: Varanchan sale, 29th December 1777, Lot 18 (95 livres 19 sols); [Abbé de Gévigney] sale, 1st–29th December 1779, Lot 1 (172 livres).

399. YOUNG WOMAN PUTTING ON HER GARTER (JEUNE FEMME METTANT SA JARRETIÈRE). Lost.

Canvas, 37×27 cm.
Pendant to *A woman learning of the death of her lover*, No. 400.

Collections: Anonymous sale, 30th March 1785, Lot 106 (together with its pendant).

400. YOUNG WOMAN LEARNING OF THE DEATH OF HER LOVER (JEUNE FEMME APPRENANT LA MORT DE SON AMANT). Lost.

Canvas, 37×27 cm.
Pendant to *Young woman putting on her garter*, No. 399.

Collections: Anonymous sale, 30th March 1785, Lot 106 (together with its pendant).

401. YOUNG WOMAN PUTTING ON HER GARTER (JEUNE FEMME METTANT SA JARRETIÈRE). Lost. *Fig.* 166

Canvas, 33×41 cm.

Described in the E. and O. Lavalard collection: 'In a room, a little Marquise of Crébillon, seated on a sofa in a dressing gown, with her left foot on a footstool puts on her pink garter above her knee while a pretty little dog sits on the footstool; near the young woman's bare shoulder a cat is approaching and lavishing his caresses; faded green velvet hangings in the background.'

Literature: Catalogue du Musée de Picardie, 1899, No. 151; J. G. *le vol du Musée d'Amiens*, in *Les Arts*, February 1908, pp. 4, 5.

Collections: May have been in A. David sale, 10–12th March 1859, Lot 33: *Jeune fille mettant sa jarretière*, without measurements; may have been in anonymous sale, 22nd December 1859, Lot 1 (*La Jarretière*, without measurements); O. and E. Lavalard, de Roye collection; given to the Musée d'Amiens on 21st August 1890; stolen during the night of 10–11th December 1907.

402. WOMAN WITH A FAN (FEMME À L'ÉVENTAIL). Lost.

Canvas, 31×24 cm.

'The picture is bust-length; she wears a black head-dress which she is holding aside with her fan in order to look at something. A not very finished study' (Cat. of the Leroy de Senneville sale, 1780).

Literature: P. de Nolhac, p. 113.

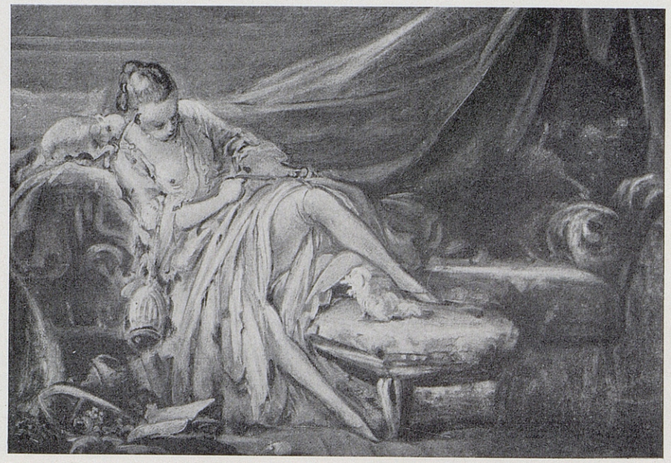


Fig. 166 Cat. No. 401

Fig. 167 Cat. No. 407

Fig. 168 Cat. No. 408

Collections: Leroy de Senneville sale, 5th April 1780, Lot 55 (43 livres 1 sol, bt. by Mme. de Lusignan).

403. MADAME BERGERET, WIFE OF BERGERET DE GRANCOURT (MADAME BERGERET, FEMME DE BERGERET DE GRANCOURT). Lausanne, Private Collection. *Plate* 82

Canvas, 42×35 cm.

The sitter is the third Madame Bergeret, Louise Vignier, who married Bergeret in 1777, and who had lived with him at least as early as 1774.
Exhibited: Fashion in Headdress, Wildenstein, New York, 1943, No. 48; The Woman in French Painting, XVI–XXth Centuries, Wildenstein, New York, 1950, No. 24; Variations, Three Centuries of Painting, Phillips Academy, Andover, 1954, No. 5; De Tiepolo à Goya, Bordeaux 1956, No. 73.

Collections: This picture remained in the Bergeret family; M. Bergeret de Frouville collection; Messrs. Wildenstein collection.

404. HEAD OF A VESTAL VIRGIN (TÊTE DE VESTALE). Lost.

Oval canvas, 40×31 cm.

Collections: [Baché, Brilliant, Cossé, Quenet] sale, 22nd April 1776, Lot 98.

405. PORTRAIT OF A LADY AS A VESTAL, SAID TO BE THE PRÉSIDENTE AUBRY (PORTRAIT DE FEMME EN VESTALE DITE LA PRÉSIDENTE AUBRY). New York, Private Collection. *Colour Plate facing p.* 32

Canvas, oval, 81×65 cm.

Collections: Messrs. Wildenstein collection, Paris; Colonel and Mrs. Balsan collection, New York.

406. VESTAL Half-length. (VESTALE VUE À MI-CORPS). Lost.

Oval canvas, 70×57 cm. Probably for an overdoor or trumeau de glace.

'She is surrounded with roses and holds a garland; behind her is an altar on which a holy fire is burning' (Cat. of the sale of 11th March 1776).

Collections: [Comte du Barry?] sale, 11th March 1776, Lot 78.

407. BUST OF MINERVA (BUSTE DE MINERVE). Detroit (Michigan), Detroit Institute of Art. *Fig.* 167

Oval canvas, 70×56 cm. Probably for same purpose as preceding picture.

Exhibited: French Art of XVIIIth Century, Cincinnati Art Museum, 1924, No. 14; French Art of the XVIIIth Century, Baltimore Museum of Art, 1924, No. 7; French Paintings of the XVIIIth Century, Detroit Institute of Art, 1926, No. 20; French Painting, XVII–XXth Centuries, Detroit Institute of Art, 1947.
Literature: W. Heil, *The Edgar B. Whitcomb Collection in Detroit*, in *Art in America*, February 1928, p. 56; E. P. Richardson, *Catalogue of the Paintings and Sculpture Given by Edgar B. Whitcomb and Anna Scripps Whitcomb to the Detroit Institute*, p. 79.

Collections: Messrs. Wildenstein collection; given by Mr. and Mrs. Whitcomb to the Detroit Institute of Art in 1953.

408. GIRL CROWNED WITH ROSES (JEUNE FILLE DE PROFIL COURONNÉE DE ROSES). New York, Metropolitan Museum of Art. *Fig.* 168

Oval canvas, 69×55 cm.

Exhibited: La Rose dans l'Art, Bagatelle, 1938, No. 33; Portraits français, Charpentier, 1945, No. 15; Art Treasures, Parke-Bernet Galleries, New York, 1955, No. 349.

Collections: Gabriel Cognacq sale, 14th May 1952, Lot 15; René Fribourg collection.

409. PORTRAIT SAID TO BE MADAME DE LA FARE (PORTRAIT DIT MADAME DE LA FARE). New York, Mrs. J. B. Haggin. *Fig.* 171

Oval canvas, 81×63 cm.

Gabrielle-Françoise-Victoire, daughter of the Comte de Caraman and of Marie-Anne de Hénin Liétard, Princesse de Chimay, was married in 1775 to Joseph-Gabriel-Henri, Comte de la Fare. Their contract was signed on 27th May in the presence of the Royal Family and of the Court; they lived in Paris, rue St. Dominique.
Exhibited: Masterpieces of Art, New York World's Fair, 1940, No. 202; Art Treasures of the XVIIIth Century, Parke-Bernet Galleries, 1942, No. 18.

Fig. 169 Cat. No. 410

Fig. 170 Cat. No. 411

Literature: E. Singleton, *Old World Masters in New World collections*, p. 320.

Collections: De la Fare family collection; Messrs. Wildenstein collection, New York.

410. PORTRAIT OF MARIE-MADELEINE ROMBOCOLI, called ADELINE COLOMBE, HOLDING A CAT AND A DOG (PORTRAIT DE MARIE-MADELEINE ROMBOCOLI RIGGIERI, dite ADELINE COLOMBE, TENANT UN CHAT ET UN CHIEN, 1760–1841.) Private Collection. *Fig.* 169

Fig. 171 Cat. No. 409

Round canvas, 70 cm. diameter.
Pendant to *Marie-Catherine Colombe*, No. 411.

Exhibited: Les Chefs d'oeuvre des collections privées françaises retrouvées en Allemagne, Orangerie, 1946, No. 16.
Literature: P. de Nolhac, *Portrait de jeune fille*; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 92; J. Stern, *Melles Colombe*, p. 52; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 31.
Discovered in the house of Marie-Catherine Colombe, sister of Adeline, at Saint-Brice.

Collections: Marie-Catherine Colombe collection (bedroom in Château de Saint Brice panel facing the fireplace); Revenez collection who bought the château in 1805; collection of de Guy, mayor of Saint-Brice, who succeeded him, and of his son-in-law, Col. de Mondonville; Mme. de Mondonville collection; Messrs. Wildenstein collection; Baron Edouard de Rothschild collection.

411. PORTRAIT OF MARIE CATHERINE COLOMBE (PORTRAIT DE MARIE-CATHERINE COLOMBE, 1751–1830.) Private Collection.
Round canvas, 70 cm. diameter. *Fig.* 170
Pendant to *Adeline Colombe holding a cat and a dog*, No. 410.

Exhibited: Les Chefs d'oeuvre des collections privées françaises retrouvées en Allemagne, Orangerie, 1946, No. 17.
Literature: P. de Nolhac (repr. face p. 56); A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 90; A. Dayot, *Chardin-Fragonard*, in a special number of *L'Art et les Artistes*, June–July 1907 (repr. p. 151); J. Stern, *Melles Colombe*, pp. 52, 59.
Collections: Marie-Catherine Colombe collection (bedroom in the Château de Saint-Brice, encased in the woodwork, over the fireplace) Revenez collection, who bought the château in 1805; collection of de Guy, mayor of Saint-Brice, who succeeded him, and of his son-in-law, Col. de Mondonville; Messrs. Wildenstein collection; Baron Edouard de Rothschild collection.

412. HEAD OF A WOMAN WITH A LOOKING-GLASS (TÊTE DE FEMME AU MIROIR). Private Collection. *Fig.* 174

Oval canvas, 74×61 cm. Overdoor.

Exhibited: European Paintings and Sculpture from 1300–1800, New York World's Fair, 1939, No. 121; French and English Art Treasures of the XVIIIth Century, Parke-Bernet Galleries, New York, 1942, No. 19; Five Centuries of Ballet, Wildenstein, New York, 1944, No. 112.

Fig. 172 Cat. No. 413

Fig. 173 Cat. No. 414

Fig. 174 Cat. No. 412

Literature: H. MacFall, *The French Genius*, pp. 231, 232.

Collections: Melle Guimard collection; Sir Hugh Lane collection, Dublin; Robert O'Neil collection; Messrs. Wildenstein, New York; Mrs. I. D. Levy collection; Mrs. Joseph Heine (formerly Mme. Levy) sale, New York, 24–25th November 1944, Lot 253.

413. PORTRAIT OF MADEMOISELLE MARIE-CATHERINE COLOMBE (PORTRAIT DE MADEMOISELLE MARIE-CATHERINE COLOMBE). New York, Mrs. William R. Hearst. *Fig.* 172

Oval canvas, 80×64 cm.
Pendant to *Adeline Colombe*, No. 414.

Exhibited: Fragonard, Wildenstein, New York, 1926, No. 12.

Collections: This canvas was in Mlle. Adeline Colombe's house at Ecouen; Lelong collection; Lucien Guitry collection; Messrs. Wildenstein collection, New York.

414. PORTRAIT OF MADEMOISELLE ADELINE COLOMBE (PORTRAIT DE MADEMOISELLE ADELINE COLOMBE). New York, Messrs. Wildenstein. *Fig.* 173

Oval canvas, 80×64 cm.
Pendant to *Marie-Catherine Colombe*, No. 413.

Exhibited: Fragonard, Wildenstein, New York, 1926, No. 11; O Retrato na França, Museu de Arte, Sao Paulo, Brazil, 1952, No. 20; Springtime in Painting, Wildenstein, New York, 1953, No. 43; De Watteau à Prud'hon, Wildenstein, 1956, No. 41; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 15.

Collections: This canvas was in Mlle. Adeline Colombe's house at Ecouen; Lelong collection; Lucien Guitry collection; William Randolph Hearst collection.

415. PORTRAIT OF MADELEINE RIGGIERI, CALLED ADELINE COLOMBE (PORTRAIT DE MADEMOISELLE ADELINE COLOMBE). New York, John D. Rockefeller collection. *Fig.* 177

Oval canvas, 60×50 cm.

Exhibited: Fragonard, 1921, No. 54.
Literature: Lady Dilke, *French Painters of the XVIIIth Century*, p. 64;

Fig. 175 Cat. No. 416

Fig. 176 Cat. No. 418

G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 361; J. Stern, *Melles Colombe*, p. 289; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Comte de Lavau collection; M. N. Wildenstein collection; J. Doucet sale, 6th June 1912, Lot 149 (bt. by M. W. de Gunsburg); de Gunsburg collection; Mme. Louise G. Thompson de Beaurepaire collection; Messrs. Wildenstein collection, New York; John D. Rockefeller Jr. collection; given to the Frick Collection by John D. Rockefeller, who retains a life interest.

416. MARIE - CATHERINE COLOMBE AS VICTORIOUS VENUS (MARIE CATHERINE COLOMBE EN VÉNUS VICTORIEUSE). Los Angeles County Museum. *Fig.* 175

Oval canvas, 57×48 cm.

Exhibited: Fragonard, Wildenstein, New York, 1914, No. 9.
Literature: J. Stern, *Melles Colombe*, p. 58; *Salomon Sale*, in *Art News*, 14th April 1923, p. 4; Richard F. Brown, *Fragonard's Mademoiselle Colombe as Venus*, in *Los Angeles County Museum Bulletin*, Vol. 9, No. 1, pp. 3–5.

Collections: Anonymous sale, 18th January 1877, Lot 12; Doisteau collection; Messrs. Wildenstein collection, New York; William Salomon sale, New York, 4–7th April 1923, Lot 388, wrongly mentioned as coming from Saint-Brice; W. R. Hearst collection; Marion Davies gift.

417. CUPID, or PORTRAIT OF MELLE. MARIE-CATHERINE COLOMBE AS CUPID (L'AMOUR, OU PORTRAIT DE MADEMOISELLE MARIE-CATHERINE COLOMBE). New York, Messrs. Wildenstein. *Colour Plate facing Plate* 82

Oval canvas, 55×44 cm.

Exhibited: Au profit de l'oeuvre des orphelins d'Alsace-Lorraine, Salle des Etats au Louvre, 1885, No. 188; Portraits de femmes et d'enfants, Ecole des Beaux-Arts, 1897, No. 60; Chardin-Fragonard, 1907, No. 152.
Literature: P. de Nolhac; J. Stern, *Melles Colombe*, pp. 58, 284 (dated by him 1769–70).

Collections: Camille Groult collection.

Fig. 177 Cat. No. 415

Fig. 178 Cat. No. 419

Fig. 179 Cat. No. 420

418. MADEMOISELLE MARIE-CATHERINE COLOMBE AS VICTORIOUS VENUS (MADEMOISELLE MARIE-CATHERINE COLOMBE EN VÉNUS VICTOREUSE). U.S.A., Private Collection. *Fig.* 176

Oval canvas, 55×45 cm.
Pendant to *Mlle. Colombe as Cupid*, No. 419.

Collections: Private collection, near Grasse in 1889; Barlow Webb collection, England; anonymous sale, Galerie Charpentier, 17th December 1938, Lot 1.

419. MADEMOISELLE MARIE-CATHERINE COLOMBE AS CUPID (MADEMOISELLE MARIE-CATHERINE COLOMBE EN AMOUR). New York, Messrs. Wildenstein. *Fig.* 178

Oval canvas, 55×45 cm.
Pendant to *Mlle. Colombe as Victorious Venus*, No. 418.

Exhibited: Five Centuries of Ballet, Wildenstein, New York, 1944, No. 113; French Painting of the XVIIIth Century, Wildenstein, New York, 1948, No. 14, wrongly called Marie-Madeleine; Twenty Masters of Painting, Museum of Fine Arts, Houston, 1951, No. 7; Masterpieces of Painting through six Centuries, Shamrock Hotel, Houston, 1952, No. 40.

Collections: Private collection, near Grasse in 1889; Barlow Webb collection, England.

420. PORTRAIT OF MADEMOISELLE MARIE-CATHERINE COLOMBE, THE HEAD HALF THROWN BACK, WITH A GREEN RIBBON (PORTRAIT DE MADEMOISELLE MARIE-CATHERINE COLOMBE, LA TÊTE A DEMI-RENVERSÉE, ORNÉE D'UN RUBAN VERT). New York, Mrs. Dickermann. *Fig.* 179

Oval canvas, 45×38 cm.

Exhibited: Paintings by Old and Modern Masters, the Bonar Law-Bennett Library, University of New-Brunswick, Fredericton, 1955, No. 49.
Literature: J. Stern, *Melles Colombe*, p. 283.

Collections: Walferdin sale, 12–16th April 1880, Lot 3 (bt. by Brizac); Brizac collection; Douvillé collection; Jacques Seligmann collection.

Fig. 180 Cat. No. 422

421. ADELINE ROMBOCOLI RIGGIERI, CALLED MADEMOISELLE COLOMBE HOLDING ROSES (ADELINE ROMBOCOLI RIGGIERI, dite MADEMOISELLE COLOMBE TENANT DES ROSES). (1752–1837.) New York, Private Collection. *Plate* 83

Canvas, 50×38 cm.

Exhibited: Fragonard, Bern, 1954, No. 35.
Literature: J. Stern, *Melles Colombe*, p. 289 (probably Adeline); G. Grappe, *Fragonard, la vie et l'oeuvre*, 1929, repr. opposite p. 38; J. Villain, *Fragonard*, repr. No. 52.
Collections: Comte de Courtivron collection; New York, Messrs. Wildenstein.

422. WOMAN WITH A LYRE (FEMME À LA LYRE). Private Collection. *Fig.* 180

Canvas: 70×37 cm.

Collections: Watel-Dehaynin collection.

423. YOUNG WOMAN INSPIRED BY CUPID (JEUNE FEMME INSPIRÉE PAR L'AMOUR). Lost.

Oval canvas, 44×35 cm.

'A young woman seen half-length, leaning on a table at which she is writing; Cupid comes and kisses her, giving her an arrow to hold in place of the pen . . . ' (Cat. of the [Paillet] sale, 1777).
Engraved: by L. M. Halbou, folio size, oval, under the title: *Inspiration Favorable* as a pendant to *Messager fidèle*, after E. Lallié, engraved by L. M. Halbou (cf.: *Journal de la Littérature des Sciences et des Arts*, Vol. III, 1783, p. 288; *Journal de Paris*, 1783, pp. 660, 661; *Mercure de France*, June 1783, p. 87: '*Jeune femme écrivant une lettre sous la dictée de l'Amour lui parlant à l'oreille*'; R. Portalis, p. 328, No. 109; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 211; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 69, No. 49). Copy reduced by A. Marcenay de Ghuy. Lithograph by A. Julien.
Catalogued: R. Portalis, p. 281.
Literature: P. de Nolhac, p. 160, with the title: *Sapho ou l'Etude guidée par l'Amour*.
Collections: [Paillet] sale, 15th December 1777, Lot 109 (151 livres).

Fig. 181 Cat. No. 425

Fig. 182 Cat. No. 426

Fig. 183 Cat. No. 427

424. SAPPHO WITH CUPID OFFERING HER AN ARROW TO WRITE WHAT HE INSPIRES (SAPHO À QUI L'AMOUR OFFRE UNE FLÈCHE POUR TRACER CE QU'IL LUI INSPIRE). Lost.

Oval canvas, 63×53 cm.

'Sappho to whom Cupid offers one of his arrows . . . she is seen full-face, her throat bare, her head crowned with laurels' (Cat. of the Veri sale, 1785).
Engraved: by Melle Angélique Papavoine, octavo size, oval, in stipple (cf. *Affiches, Annonces, Avis divers*, 1788, p. 727; *Journal de Paris*, 1788, p. 399; R. Portalis, p. 330, No. 151: 'this piece was probably a copy in reverse of *L'Inspiration favorable*, with the breasts more exposed'; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 211; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de H. Fragonard*, in G. Grappe, *Fragonard*, p. 73, No. 70).
Catalogued: E. and J. de Goncourt, Vol. III, pp. 326, 328.
Literature: P. de Nolhac, p. 161 traces the picture to the Fould and Montbrison sales, which may well refer to the picture in the collection of Baron M. Van der Straten; V. Josz, *Fragonard*, p. 107.

This picture is very like the following compositions, only distinguished by the arrow offered by Cupid to Sappho.

Collections: Marquis de Veri collection; de Veri sale, 12th December 1785, Lot 38 (625 livres, bt. by Sautere); [Saubert and Desmarets] sale, 17th March 1789, Lot 95; de Saint-Aubin sale, April 1808, Lot 4 (bt. by Brunet).

425. A MUSE INSPIRED BY CUPID, or POETRY AND CUPID, or SAPPHO INSPIRED BY CUPID (UNE MUSE INSPIRÉE PAR L'AMOUR OU LA POÉSIE ET L'AMOUR, OU SAPHO INSPIRÉE PAR L'AMOUR). New York, Messrs. Wildenstein. *Fig.* 181

Oval canvas, 63×53 cm.

Exhibited: Fragonard, 1921, No. 62; Fragonard, Bern, 1954, No. 41, identifies the canvas of the Veri sale with this picture; De Watteau à Prud'hon, Wildenstein, 1956, No. 40.
Literature: P. de Nolhac, p. 160, who did not, however, distinguish, according to the details, this composition from the canvas in the Marquis de Veri sale; L. Guerry-Brion, *Fragonard*, n.p.
Collections: [Mme. Goman] sale, 23rd January 1792, Lot 68; anonymous sale, 27th January 1845, Lot 15; A. Fould sale, 14–15th May 1875, Lot 13; Montbrison sale, 8th May 1891, Lot 32 (bt. by Bourdin); Baron Alphonse de Rothschild collection, Paris; Baron Maurice de Rothschild collection, Paris; Alfred Loewenstein collection, Brussels; Baron Roger van der Straten Ponthoz collection, Brussels.

426. SAPPHO INSPIRED BY CUPID (SAPHO INSPIRÉE PAR L'AMOUR). Lugano, Switzerland, Baron Thyssen Collection. *Fig.* 182

Oval canvas, 63×53 cm.

Exhibited: Fragonard, 1921, No. 63.
Literature: R. Heinemann, Sammlung Schloss Rohoncz, No. 140.
Collections: Beeche collection.

427. PROPITIOUS INSPIRATION (L'INSPIRATION FAVORABLE). Private Collection. *Fig.* 183

Oval canvas, 60×50 cm.

Catalogued: R. Portalis, p. 279.

'A Muse inspired by Cupid' (Cat. of the Basan sale, 1796).

Collections: Perhaps Basan sale, 10–11th April 1796, Lot 68; perhaps in anonymous sale, 29th January 1873, Lot 12: '*Jeune femme écrivant sous la dictée de l'Amour*; perhaps in anonymous sale, 15th November 1886, *Lot 18: Jeune femme écrivant sous la dictée de l'Amour*, no measurements; R. Filleul collection 1892, according to R. Portalis.

428. WOMAN HOLDING CUPID (FEMME TENANT L'AMOUR). Lost.

Oval canvas, 51×31 cm.

'The bust of a pleasing woman holding Cupid' (Cat. of the Dupille sale, 1780).

Collections: Dupille sale [1780], Lot 288.

429. VENUS REFUSING CUPID A KISS, or SAPPHO ENTREATED BY CUPID, or VENUS AND CUPID (VENUS REFUSANT UN BAISER À L'AMOUR). New York, Private collection. *Fig.* 184

Fig. 184 Cat. No. 429

Oval canvas, 37×34 cm.

Also called 'Mademoiselle Colombe as Venus', 'Mademoiselle Colombe the Elder'.
Exhibited: Central Illinois Art Exhibition, Scottish Rite Temple, Bloomington, Illinois, 1939, No. 19; Paintings by XVIIIth Century French Masters, Columbus, Chicago, No. 9.
Catalogued: R. Portalis, p. 290.

Collections: Left at Grasse by Fragonard; A. Maubert, cousin of Fragonard, collection, Grasse; Malvilan collection, Grasse; de Blic collection, Grasse; Messrs. Wildenstein collection; E. Rosenfeld collection, New York; Miss Barbara Hutton collection, New York; Mr. Georges Wildenstein.

430. YOUNG WOMAN ENTREATED BY CUPID (JEUNE FEMME SOLLICITÉE PAR L'AMOUR). Lost.

Round canvas, diameter 41 cm.

'Young woman seen half-length and caressed by Cupid' (Cat. of the [Chamgrand and Saint-Morice] sale, 1787).

Literature: P. de Nolhac, p. 118.

Collections: [Chamgrand and Saint-Morice] sale, 20th March 1787, Lot 225 (140 livres); anonymous sale, 29th April 1790, Lot 45.

431. CUPID PREPARING HIS DARTS (L'AMOUR PRÉPARANT SES TRAITS). Lost.

Round picture, diameter 24 cm.
Pendant to *Venus receiving the apple*, No. 432.

Literature: P. de Nolhac, p. 162.

Collections: [Vieux-Viller] sale, 18th February 1788, Lot 136 (24 livres, bt. by Lebrun, together with its pendant).

432. VENUS RECEIVING THE APPLE (VÉNUS RECEVANT LA POMME). Lost.

Round picture, diameter 24 cm.
Pendant to *Cupid preparing his darts*, No. 431.

Literature: P. de Nolhac, p. 162.

Collections: [Vieux-Viller] sale, 18th February 1788, Lot 136 (24 livres, bt. by Lebrun, together with its pendant).

Fig. 185 Cat. No. 435

433. THE CHARLATANS, or THE QUACK DOCTOR (LES CHARLATANS, OU LE MARCHAND D'ORVIÉTAN). Zurich, Emile Bührle. *Plate* 86

Canvas, 49×38 cm.

Study for the left part of the *Fête de Saint-Cloud*, No. 436.

Exhibited: Tableaux et dessins de l'Ecole française principalement du XVIIIe siècle, Paris, 1860, No. 139; Alte Meister aus der Sammlung E. Bührle, Schloss Jegenstorf, Zurich, 1935, No. 42; Fragonard, Berne, 1954, No. 40.

Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 283.
Literature: R. Portalis, p. 83; V. Josz, *Fragonard*, p. 124; P. de Nolhac, p. 69 and p. 149; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 95, on the subject of the Fête de Saint-Cloud; L. Réau, *Fragonard*, in *Connoisseur*, June 1949, pp. 73, 74; L. Guerry-Brion, *Fragonard*, n.p.

Collections: Walferdin sale, 12–16th April 1880, Lot 11 (bt. by Watel); [Brame] sale, 20th March 1883, Lot 11; Auguste C[ourtin] sale, 29th March 1886, Lot 5 (bt. by Watel); Paul Watel collection; Camille Marcille collection; Camille Groult collection; Messrs. Wildenstein collection, New York.

434. THE TOY-SELLER (LE MARCHAND DE JOUETS). Zurich, Emile Bührle. *Plate* 88

Canvas, 40×33 cm.

Study for the center-part of the *Fête de Saint-Cloud*, No. 436.

Exhibited: Fragonard, Berne, 1954, No. 39; Alte Meister aus der Sammlung E. Bührle, Schloss Jegenstorf, Zurich, 1955, No. 41.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 282.
Literature: R. Portalis, p. 83; V. Josz, *Fragonard*, p. 124; P. de Nolhac, p. 69 and p. 149.

Collections: Walferdin sale, 12–16th April 1880, Lot 12; Camille Groult collection; Messrs. Wildenstein collection, New York.

435. THE MARIONETTES, or THE PUPPET SHOW (LES MARIONNETTES, OU LE GUIGNOL). Private Collection. *Fig.* 185

Canvas, 67×86 cm.

Study for the right part of the *Fête de Saint-Cloud*, No. 436.

Exhibited: l'Art au XVIIIe siècle, Georges Petit, 1884, No. 54; Centennale de l'Art français, Trocadéro, 1889, No. 316; Marie-Antoinette et son temps, Sedelmeyer, 1894, No. 120; A Selection of the Works by French and English Painters of the XVIIIth Century, Guildhall, London, 1902, No. 50; Chardin-Fragonard, 1907, No. 131; Fragonard, 1921, No. 50; Landscape in French Art, Royal Academy, London, 1949–50, No. 106; De Watteau à Cézanne, Musée d'Art et d'Histoire, Geneva, 1951, No. 26; Fragonard, Bern, 1954, No. 38; de Watteau à Prud'hon, Wildenstein, 1956, No. 31; Fragonard-David-Navez, Palais des Beaux-Arts, Charleroi, 1957, No. 26.
Catalogued: R. Portalis, p. 283.
Literature: R. Portalis, p. 83; Lady Dilke, *French Painters of the XVIIIth Century*, p. 66; V. Josz, *Fragonard*, p. 68; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 96; R. de la Sizeranne, *Chardin-Fragonard*, in *Miroir de la Vie*, Vol. II, p. 116; C. Mauclair, *Fragonard*, in *L'Art et les Artistes*, 1906, p. 191; M. Tourneux, *L'Exposition Chardin-Fragonard*, in *Gazette des Beaux-Arts*, August 1907, Vol. II, p. 100; A. Dayot, *Chardin-Fragonard*, in a special number of *L'Art et les Artistes*, July 1907, p. 158; P. de Nolhac, *Fragonard*, 1931, p. 132; H. Algoud, *Fragonard*, p. 4; L. Guerry-Brion, *Fragonard*, n.p.

Collections: May have been in de Noé sale, 7–8th April 1858, Lot 66; Walferdin collection; according to A. Dayot and L. Vaillat, it appeared in the Warferdin sale (1880), but we have not discovered any mention of this picture in the sale catalogue; Leopold Goldschmidt collection; Comte Pastré collection; Arthur Veil Picard Collection.

436. THE FÊTE AT SAINT CLOUD (LA FÊTE DE SAINT CLOUD). Paris, Banque de France. *Plates* 84–85, 87, 89, and *Colour Plate facing p.* 40.

Canvas, 216×335 cm.

Exhibited: Chardin-Fragonard, 1907, No. 87; Fragonard, 1921, No. 51; Chefs d'oeuvre de l'Art français, Musée d'Art moderne, 1937, No. 159; Jardins de France, Charpentier, 1943, No. 29; la Douceur de vivre, Bernheim Jeune, 1948, No. 10; Het Franse Landschap van Poussin tot Cézanne, Rijksmuseum, Amsterdam, 1951, No. 47; Plaisir de France, Charpentier, 1951, No. 86; European masters of the XVIIIth Century, Royal Academy, London, Winter 1954–55, No. 200.
Catalogued: R. Portalis, p. 277.
Literature: R. Portalis, pp. 77, 83, 202; L. Gonse, *Honoré Fragonard par Portalis*, in *Gazette des Beaux-Arts*, 1889, Vol. I, p. 77; V. Josz, *Fragonard*, p. 124; P. de Nolhac, pp. 69, 70; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, pp. 53, 55; C. Mauclair, *Fragonard*, p. 36; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 95; R. de la Sizeranne, *Chardin-Fragonard*, in *Miroir de la Vie*, Vol. II, p. 115; G. Labat, *J. B. S. Chardin and J. H. Fragonard*, p. 17; R. Portalis, *Les Peintures décoratives de Fragonard et les panneaux de Grasse*, in *Gazette des Beaux-Arts*, 1885, Vol. II, p. 483; M. Tourneux, *L'Exposition Chardin-Fragonard*, in *Gazette des Beaux-Arts*, 1907, Vol. II, p. 100; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, p. 44; L. de Fourcaud, *Honoré Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, p. 225; J. Guiffrey, *L'Exposition Chardin-Fragonard*, in *Revue de L'Art*, Vol. XXII, 1907, p. 106; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 361; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, p. 29; C. Mauclair, *Un tableau de Fragonard*, p. 13; P. de Nolhac, *Fragonard*, 1931, p. 132; F. Laudet, *L'Hôtel de Toulouse*, p. 39; H. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, pp. 16, 50; M. Florisoone, *Le XVIIIe siècle*, p. 104; J. de Cayeux, *La Fête à Saint-Cloud*, in *Catalogue de l'Exposition: la Douceur de vivre*, chez Bernheim Jeune 1948, pp. 11, 14; L. Guerry-Brion, *Fragonard*, n.p.

Before painting this great picture Fragonard carried out three distinct compositions: The Marionettes (on the right), The Charlatans (in the centre), The Parade (on the left), see Nos. 433–435.
Painted about 1775 for the apartments of the Duc de Penthièvre at the Hôtel de Toulouse, which was acquired by the Banque de France in 1808 (cf. F. Laudet), this picture has seldom left the dining-room of the Governor of the bank.

437. VIEW OF SAINT-CLOUD (VUE DE SAINT-CLOUD). Lost.

Panel, 11×16 cm.

Exhibited: perhaps Salon de la Correspondence, 15th November 1782: 'picture of a landscape with trees and waterfalls'.
Literature: Official report of the inventory drawn up on 6th June 1793 by Lemonnier and Moreau, members of the Commission des Monuments. The objects were taken on 28th Nivôse, An II (January 1794), from the house of Clermont d'Amboise, émigré, Rue Montholon, No. 300. No. 11, *un tableau de paysage peint sur bois, par Fragonard* (4 po× 6 po) (A N F17 1036A, dossier 3). No doubt the same: Inventory of the national depository at Nesle, drawn up by Lebrun, on 27th Germinal to 30th Prairial, An II (April–May 1794) at the house of Clermont d'Amboise (according to the report of Lemmonier, Moreau and Leblond of 6th June 1793): No. 10 *Vue de Saint-Cloud* [in the margin: Grancourt] (A N F17 372X, p. 333, 334).
Collections: No doubt Bergeret de Grancourt collection; Clermont d'Amboise collection.

438. THE LITTLE SWING, or THE PLEASURES OF THE PARK (LA PETITE ESCARPOLETTE, OU LES PLAISIRS DANS LE PARC). Marquis de Ganay collection. *Fig.* 186

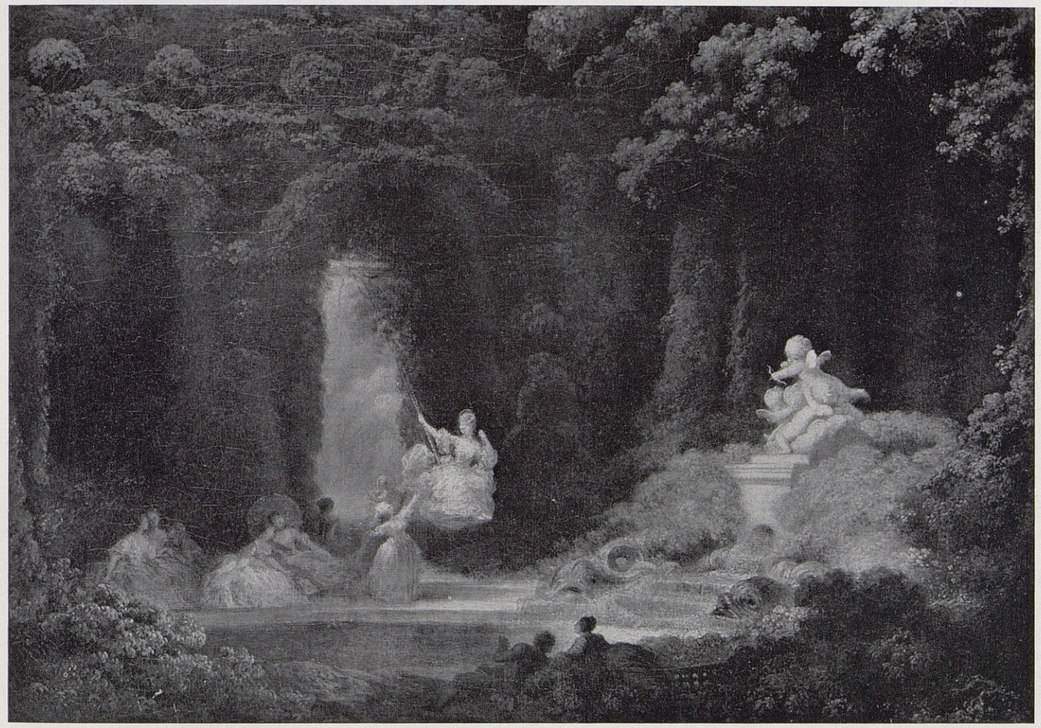


Fig. 186 Cat. No. 438

Canvas, 50×70 cm.

Exhibited: l'Art du XVIIIe siècle, Georges Petit, 1883–84, No. 62; Rétrospective d'art français, Rijksmuseum, Amsterdam, 1926, No. 47; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 214; De Watteau à Prud'hon, Wildenstein, 1956, No. 32.
Catalogued: R. Portalis, p. 276.
Literature: Les Cabinets d'amateurs de Paris, cabinet de Madame la marquise de Crillon, in *L'Artiste*, December 1871, p. 246; W. Bode, *Préface du catalogue de la collection R. Kann*, Vol. I, p. XXV; *Collection R. Kann*, Vol. II, No. 146; E. Michel, *Collection de la duchesse de Polignac, née Crillon*, in *Gazette des Beaux-Arts*, 1901, Vol. I, p. 505; P. de Nolhac, p. 121; A. Marguillier, *La Collection de M. Rodolphe Kann*, in *Les Arts*, March 1903, p. 2; E. Michel, *Les Maîtres du paysage*, pp. 364, 365; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 225.

Collections: May have been in anonymous sale, 15–17th April 1844, Lot 24; Duc de Polignac collection; Duchesse de Polignac, née Crillon, collection; R. Kann collection; Messrs. Wildenstein collection; Comtesse de Béhague collection.

439. THE FETE AT RAMBOUILLET, also called THE ISLAND OF LOVE (LA FÊTE A RAMBOUILLET, dite aussi L'ÎLE D'AMOUR). C. S. Gulbenkian Collection. *Plates* 90–91

Canvas, 72×91 cm.

Exhibited: Salon de la Correspondance, 1782, No. 24: *Une grotte ornée d'architectures avec figures*'; Pictures from the Gulbenkian Collection, National Gallery, London, 1936–37; European Paintings from the Gulbenkian Collection, National Gallery of Art, Washington, 1950, No. 11.
Literature: Pahin de la Blancherie, *Nouvelles de la République des lettres et des Arts*, 21st August 1782, p. 225; P. de Nolhac, p. 142, under the title: 'A mountain site'; p. 151, under the title: 'The Island of Love'; G. Wildenstein, *Fragonard et les expositions de son temps*, in *Mélanges*, Vol. II, pp. 19, 20; F. Davis, *A Page for Collectors*, in *Illustrated London News*, 1st August 1936; *Pictures from the Gulbenkian Collection, lent to the National Gallery*, p. 30.

Collections: De la Borde sale, 14th June 1784, Lot 10; Duclos-Dufresnoy sale, 18th–21st August 1795, Lot 29: *L'île d'amour* (2,000 livres in assignats, at the rate of 100 assignats per 2 livres); [Guérin or Garfan] sale, 30th April 1810, Lot 30: *Vue intérieure d'un parc*; Villeminot sale, 25th May 1807, Lot 22: *Gondole remplie de différents personnages* (74 livres, bt. by Renout); Messrs. Wildenstein collection, Paris.

440. RIVER WITH BOATS (LA RIVIÈRE AUX BARQUES). Lost.

Panel, 24×27 cm.

'On the edge of a forest, a river with several boats full of people enjoying themselves' (Cat. of the Marin sale, 1790).

Catalogued: R. Portalis, p. 292.
Literature: P. de Nolhac, p. 137.

Collections: Marin sale, 22nd March 1790, Lot 344 (160 livres 3 sols, bt. by Lebrun).

441. LANDSCAPE WITH RIVER (PAYSAGE AVEC RIVIÈRE). Lost.

Copper, 25×34 cm.

'At the beginning of a wood with a stream flowing in front of it; there are a number of figures, several of whom are preparing to go on the water' (Cat. of the de Veri sale, 1785).
Catalogued: E. and J. de Goncourt, Vol. III, p. 339; R. Portalis, p. 287.
Literature: P. de Nolhac, p. 137.

Collections: Marquis de Veri sale, 12th December 1785, Lot 42 (500 livres).

442. VIEW OF AN ITALIAN GARDEN WITH SEVERAL PEOPLE AMUSING THEMSELVES (VUE D'UN JARDIN D'ITALIE, OÙ S'AMUSENT DES PERSONNAGES). Lost.

Canvas, 33×39 cm.

'A picturesque landscape in the Italian garden style; on different planes various groups of men and women may be seen enjoying themselves, lit up by shafts of sunlight' (Cat. of the Pope sale, 1792).
Catalogued: R. Portalis, p. 284.

Collections: Pope sale, 30th January 1792, Lot 31 (180 livres 2 sols, bt. by Lebrun junior).

443. A GAME OF 'HORSE AND RIDER' (LE CHEVAL FONDU). Washington, D.C., National Gallery of Art, S. H. Kress Collection. *Plate* 96

Canvas, 117×88 cm.
Pendant to *A Game of Hot Cockles*, No. 444.

Exhibited: Au profit de l'oeuvre des orphelins d'Alsace-Lorraine, Salle des Etats au Louvre, 1885, No. 192; l'Art français au XVIIIe siècle, Royal Academy of Arts, Berlin, 1910 (No. 44 of the big catalogue, and No. 317 of the exhibition); French Art 1200–1900, Royal Academy, London, 1932, No. 183.
Catalogued: R. Portalis, p. 273.
Literature: W. Bürger, *Galerie de M. M. Pereire*, in *Gazette des Beaux-Arts*, 1864, Vol. I, p. 201; R. Portalis, p. 82; Lady Dilke, *French Painters of the XVIIIth Century*, p. 64; P. de Nolhac, p. 159; V. Josz, *Fragonard*, p. 124; F. Naquet, *Fragonard*, p. 36; C. Mauclair, *Fragonard*, p. 36; W. Fred, *Fragonard*, p. 50; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, p. 225; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 220; J. L. Vaudoyer, *Exposition d'oeuvres de l'Art français au XVIIIe siècle, à Berlin*, in *Les Arts*, July 1910, No. 20; C. Mauclair, *Un tableau de Fragonard*, 1929, p. 12; P. de Nolhac, *Fragonard*, 1931, p. 133; H. Algoud, *Fragonard*, p. 16; L. Guerry-Brion, *Fragonard*, n.p.
Collections: Hope Gallery, then Jenny Colon collection (W. Hope was the patron of the famous singer, who was the mistress of Gérard de Nerval, a great admirer of Fragonard); E. and I. Pereire sale, 6–9th March 1872, Lot 61 (bt. by Pillet-Will); Comte Pillet-Will collection; Messrs. Wildenstein collection, New York; Samuel H. Kress collection.

444. A GAME OF HOT COCKLES (LA MAIN CHAUDE). Washington, D.C., National Gallery of Art, S. H. Kress Collection. *Plate* 97 *and Frontispiece*

Canvas, 115×92 cm.
Pendant to *A Game of Horse and Rider*, No. 443.

Engraved: as an etching by J. J. Veyrassat (cf. R. Portalis, p. 323, No. 41).
Exhibited: Au profit de l'oeuvre des orphelins d'Alsace-Lorraine, Salle des Etats au Louvre, 1885, No. 193; l'Art français du XVIIIe siècle, Royal Academy of Arts, Berlin, 1910, No. 45 of the big catalogue or No. 320 of the Exhibition; French Art, Royal Academy, London, 1932, No. 211.
Catalogued: R. Portalis, p. 282.
Literature: W. Bürger, *Galerie de M. M. Pereire*, in *Gazette des Beaux-Arts*, 1864, Vol. I, p. 201; R. Portalis, p. 82; R. Portalis, *Les Peintures décoratives de Fragonard à Grasse*, in *Gazette des Beaux-Arts*, 1885, Vol. II, p. 483; Lady Dilke, *French Painters of the XVIIIth Century*, p. 74; P. de Nolhac, p. 159; V. Josz, *Fragonard*, p. 124; F. Naquet, *Fragonard*, p. 36; C. Mauclair, *Fragonard*, p. 36; W. Fred, *Fragonard*, p. 50; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, 1907, Vol. XXI, p. 225; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 220; J. L. Vaudoyer, *Exposition d'oeuvres de l'Art français au XVIIIe siècle à Berlin*, in *Les Arts*, July 1910, No. 20; G. Grappe, *H. Fragonard*, 1929, p. 12; P. de Nolhac, *Fragonard*, 1931, p. 133; H. Algoud, *Fragonard*, p. 16; J. Villain, *Fragonard*, n.p.

Collections: Hope Gallery, then Jenny Colon collection (W. Hope was the patron of the famous singer who was mistress of Gerard de Nerval, great admirer of Fragonard); Pereire sale, 6–9th March 1872, Lot 60 (bt. by Pillet-Will); Comte. Pillet-Will collection; Messrs. Wildenstein collection, New York; Samuel H. Kress collection.

445. BLIND MAN'S BUFF, or PLAYING AFTER THE PICNIC IN THE PARK (LE COLIN-MAILLARD, OU RÉCRÉATION APRÈS LA COLLATION DANS UN PARC). Paris, Musée du Louvre. *Fig.* 187

Canvas, 36×45 cm.

Sketched: by Gabriel de Saint-Aubin in the margin of the Gros sale catalogue, 1778.

Exhibited: Florence, 1926; Thomas Gainsborough Memorial Exhibition, Ipswich Museum, 1927, No. 13; les Achats du Louvre et ses amis (1922–32), Orangerie, 1933, No. 91; les Goncourt et leur temps, Musée des Arts Décoratifs, 1946, No. 367; Masterpieces of XVIIIth Century French Art from the Museums of France, Palace of the Legion of Honor, San Francisco, 1949, No. 13; Het Franse Landschap van Poussin tot Cézanne, Rijksmuseum, Amsterdam, 1951, No. 46.
Catalogued: R. Portalis, p. 287, who entitled the picture: *Récréation aprés la collation dans un jardin.*
Literature: R. Portalis, p. 16; P. de Nolhac, p. 150; V. Josz, *Fragonard*, p. 35; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903,

Fig. 187 Cat. No. 445

Vol. III, p. 52; Georges Wildenstein, the *Colin-Maillard* in *Beaux-Arts*, 1926; E. Dacier, *Les Catalogues illustrés par Gabriel de Saint-Aubin*, Vol. VII, pp. 25, 30; L. Réau, *Fragonard*, in *Gazette des Beaux-Arts*, 1927, I, pp. 148, 152; P. de Nolhac, *Fragonard*, 1931, p. 26.

Collections: Baudoin sale, 17th February 1770, Lot 39 (50 livres, bt. by Basan); Gros sale, 14th April 1776 (400 livres, bt. by Feuillet. The catalogue illustrated by Saint-Aubin in the Bibliothèque Nationale carries in the margin the note: 'médiocre'); the engraver de Launay sale, 7th May 1792, Lot 6: *Vue intérieure d'un jardin, Colin-Maillard . . .*; acquired by the Louvre in 1926 from M. Alexandre Poliakoff.

446. BLIND MAN'S BUFF (LE COLIN-MAILLARD). La Jolla, California, Putnam Foundation. *Fig.* 188

Canvas, 60×43 cm.

Exhibited: Au profit de l'oeuvre des orphelins d'Alsace-Lorraine, Salle des Etats au Louvre, 1885, No. 199; French XVIIIth Century Painters, Minneapolis Institute of Arts, 1954, No. 11; French XVIIIth Century Painters, Wildenstein, New York, No. 11.
Catalogued: E. and J. de Goncourt, Vol. III, p. 335; R. Portalis, p. 273, who says, incorrectly, that this picture appeared in 1845 at the Cypierre sale (see No. 448).
Literature: P. de Nolhac, p. 150; G. Grappe, *Fragonard*, 1946, p. 75.

Collections: Walferdin sale, 3rd April 1880, Lot 12 (bt. by Beurnonville); Camille Groult collection; Messrs. Wildenstein collection, New York.

447. THE SWING (LA BALANÇOIRE). Washington, D.C., National Gallery, Kress Collection. *Plates* 92, 94

Canvas, 215×186 cm.

Pendant to *Blind Man's Buff*, No. 448.

Catalogued: R. Portalis, p. 272.
Literature: Ch. Blanc, *Histoire des peintres, Ecole française*, Vol. II, p. 16; P. de Nolhac, pp. 69, 71, 150; L. Réau, *Les Colin-Maillard de Fragonard*, in *Gazette des Beaux-Arts*, 1927, Vol. I, p. 150; P. de Nolhac, *Fragonard*, 1931, p. 133; *Paintings and Sculptures from the Kress Collection acquired by the Samuel H. Kress Foundation*, 1951–56, pp. 76, 79.
P. de Nolhac tries to show that the rather uncertain balance of the composition of *The Swing* may be explained by the fact that *The Swing* and *Blind Man's Buff* were originally on a single large canvas, which was cut up at the whim of the owner.

Collections: No doubt in Saint-Non collection: *Paysage d'Italie par Fragonard avec figures, sujet d'une balançoire* (Saint-Non inv., 1791); Marquis de C[ypierre] sale, 10th March 1845, Lot 52 (together with its pendant); Montesquiou-Fezensac collection; Camille Groult collection; Messrs. Wildenstein collection, New York.

448. BLIND MAN'S BUFF (LE COLIN-MAILLARD). Washington, D.C., National Gallery, Kress Collection. *Plates* 93, 95 and *Colour Plate facing Plate* 94

Canvas, 215×197 cm.
Pendant to *The Swing*, No. 447.

Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 273; *Paintings and Sculptures from the Kress Collection, acquired by the Samuel H. Kress Foundation*, 1951–56, pp. 76, 79.
Literature: Ch. Blanc, *Histoire des peintres, Ecole française*, Vol. II, p. 16; P. de Nolhac, pp. 69, 71, 150; L. Réau, *Les Colin-Maillard de Fragonard*, in *Gazette des Beaux-Arts*, 1927, Vol. I, p. 151; P. de Nolhac, *Fragonard*, 1931, p. 133.

Collections: No doubt in Saint-Non collection with *The Swing* but called *Un paysage fait en Italie avec figures, sujet de 'La Main Chaude'*; Marquis de C[ypierre] sale, 10th March 1845, Lot 53 (together with its pendant); Montesquiou-Fezensac collection; Camille Groult collection; Messrs. Wildenstein collection, New York.

449. THE GAME OF BATTLEDORE (LA PALETTE). Lost.

Canvas, 79×97 cm.

'In a landscape enlivened with ruins and figures . . . a group of shepherds and shepherdesses play at battledore' (Cat. of the Bergeret sale, 1786). Pendant to *Boys and girls balancing on the branch of a tree*, No. 450.

Catalogued: R. Portalis, p. 272.
Literature: P. de Nolhac, p. 141; V. Josz, *Fragonard*, p. 230.

Collections: Bergeret sale, 24th April 1786, Lot 107 (400 livres, together with its pendant, bt. by Delalande).

450. BOYS AND GIRLS BALANCING ON THE BRANCH OF A TREE (DE JEUNES GARÇONS ET DES JEUNES FILLES SE BALANCENT SUR UNE BRANCHE D'ARBRE). Lost.

Canvas, 79×97 cm.
Pendant to *The Game of Battledore*, No. 449.

Catalogued: R. Portalis, p. 272.
Literature: P. de Nolhac, p. 141; V. Josz, *Fragonard*, p. 230.

Collections: Bergeret sale, 24th April 1786, Lot 107 (400 livres, together with its pendant, bt. by Delalande).

Fig. 188 Cat. No. 446

VI

SCENES FROM FAMILY LIFE

1777-1779

451. THE GOOD MOTHER (LA BONNE MÈRE). Boston, Mass., Museum of Fine Arts. *Plate* 98

Oval canvas, 63×52 cm.

Engraved: An engraving dedicated to M. Ménage de Pressigny, farmer-general of Revenues, was made by N. de Launay, after a water-colour of the same subject which was exhibited at the Salon de la Correspondance in 1781, No. 5, and not after the painted canvas. (This water-colour was in the David-Weill, Wildenstein, and A. E. Ball collections.) This print was exhibited at the Salon in 1779, No. 288. The engraving was advertised in: *Journal de Paris*, 1779, pp. 1353–1373; *Journal de Littérature des Sciences et des Arts*, 1779, Vol. VI, p. 131; *Mercure de France*, 1780, p. 45. It is mentioned by: E. and J. Goncourt, Vol. III, p. 331; R. Portalis, p. 118 and p. 323, No. 34; V. Josz, *Fragonard*, pp. 153, 276; G. Grappe, Vol. I, p. 120; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 212, 288; L. Delteil, *Manuel de l'amateur d'estampes*, pp. 142, 163.
There are two copies, reduced in size, of the engraving by de Launay, a square one by Audebert, the other a round one attributed to M. de Gouy (cf. R. Portalis, p. 323, Nos. 35, 36; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *H. Fragonard*, p. 59, No. 19).
Exhibited: l'Art au XVIIIe siècle, Georges Petit, 1883, No. 60 (lent by Mr. Spitzer); Maîtres anciens au profit des Inondés du Midi, 1887, No. 45; Marie-Antoinette et son temps, Sedelmeyer, 1894, No. 161; Fragonard, Wildenstein, New York, 1914, No. 7; J. H. Fragonard, Wildenstein, New York, 1926, No. 10; Dedication of the French Institute Building, New York, 1926, No. 18 (lent by M. Bertron); French Paintings of the XVIIIth Century, Detroit Institute of Arts, 1926, No. 22 (lent by Mr. Bertron); Art in New England, Museum of Fine Arts, Boston 1939, No. 45 (lent by Sir Robert Treat Paine 2nd).
Catalogued: R. Portalis, p. 281: *la Jeune Mère*.
Literature: E. and J. de Goncourt, Vol. III, p. 306: Fragonard in 1789 dedicated *The Good Mother* to his country; G. Grappe, *H. Fragonard*, Vol. I, p. 81; V. Josz, *Fragonard*, pp. 153, 276; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 112, 228; *Lettres sur les Salons de* 1773, 1777, 1779, in *Archives de l'Art français*, 1908, p. 122; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 226; A. Beaumont, *Erreurs et Vérités en art*, in *Le Pedigree*, July 1913; Thiébault-Sisson, *Autour de Fragonard*, in *Le Temps*, 9th November 1913; A. Beaumont, *Réponse a M. Thiébault-Sisson*, in *Le Temps*, 1st December 1913; Thiébault-Sisson, *Le Salon de la Correspondance*, in *Le Temps*, 27th November 1913; G. Apollinaire, *Fragonard in the United States*, 1914, Chapter II; H. Algoud, *Fragonard*, p. 16.

Collections: Perhaps this canvas was in the following sales: La Fontaine sale, 22nd February 1798, Lot 146; Aubert sale, 17th April 1806, Lot 12 (without measurements), mentioned as oval (34 livres, bt. by Paillet); anonymous sale, 12th November 1810, Lot 17 (without measurements); anonymous sale, 1st August 1812, Lot 3 (without measurements), mentioned as oval; anonymous sale, 18th January 1813, Lot 52 (without measurements); Roland sale, 22nd March 1830, Lot 385 (without measurements); d'Houdan sale, 6–8th May 1858, Lot 127; M. . . . sale, 14th December 1875, Lot 34 (without measurements). Certainly in the following collections: F. Spitzer collection; Mme. Pellegrin collection; Messrs. Wildenstein collection, New York; R. S. Bertron collection, New York; R. Treat Paine, 2nd collection, Brookline. Bequeathed by R. Treat Paine to the Boston Museum of Fine Arts.

452. THE GOOD MOTHER (LA BONNE MÈRE). Lost.

Oval canvas.

Collections: Ménage de Pressigny collection 1779: Cf.: Register of the receipt of works of art found in the possession of emigres and reserved by the Commission Temporaire des Arts, 26th Brumaire An III (16th November 1794), Ménage de Pressigni Condemned, rue des Jeuneurs No. 5, *La Bonne Mère*, engraved by Delaunay 17½ pouces×13½ pouces, oval by Fragonard (A.N.F.$^{17}_{\text{bis}}$ 373 fo 116) valued at 300 livres by Lebrun in the inventory drawn up by him on 17th Brumaire An III (7th November 1794), and sent on the 20th to the Commission Temporaire des Arts (A.N.F.$^{17}_{\text{bis}}$ 1268 No. 175)
A canvas which is similar to the engraving, was in the collections of Baron d'Aubigny, Charrette, and is now in a collection in Paris.

453. THE RETURN HOME, or THE RECONCILIATION (LE RETOUR AU LOGIS, OU LA RÉCONCILIATION). M. Arthur Veil-Picard. *Fig.* 189

Canvas, 69×87 cm.

Sketch for the following picture, No. 454.

Exhibited: Tableaux et dessins de l'Ecole française, principalement du XVIIIe siècle, 1860, No. 163, with the title *Le Berceau*; l'Art au XVIIIe siècle, 1883–84, Georges Petit, No. 55, with the title *Le Retour*; les Arts au debut du siècle, Champ de Mars, 1891, No. 369.
Catalogued: R. Portalis, p. 287.
Literature: R. Portalis, pp. 120, 121; P. de Nolhac, pp. 83, 127; F. Naquet, *Fragonard*, p. 48; V. Josz, *Fragonard*, p. 154; C. Mauclair, *Fragonard*, p. 51; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 224, 228, 292; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 227; L. Réau, *A propos de l'Heureuse Famille de Fragonard*, in *Beaux-Arts*, 15th June 1934, p. 4; J. Villain, *Fragonard*, p. 3.

Collections: Guillaumot sale, 15th January 1808, Lot 9; du Taillis sale, 27th November 1815, Lot 43, 73×86 cm. (117 livres, bt. by M. Bonneuil); Constantin sale, 18th November 1816, Lot 365; Comte de L. R. sale, 29th March 1856, Lot 78; Marquis de Blaisel sale, 25th May 1868, Lot 15; B. Narischkine sale, 5th April 1883, Lot 15 (bt. by de Cedron); Secretan sale, 1st July 1889, Lot 117 (bt. by Tedesco); Duc de Gramont sale, 22nd May 1925, Lot 8 (bt. by Féral), with the title *L'Heureuse famille* and with the erroneous note: engraved by J. C. Huck (the engraving is done after the canvas, usually called *L'Heureuse famille*, No. 455); Duc de Gramont sale, 15th June 1934, Lot 33 (bt. by G. Wildenstein); Baron Maurice de Rothschild collection.

454. THE RETURN HOME, or THE RECONCILIATION, or THE HAPPY FAMILY (LE RETOUR AU LOGIS, OU LA RÉCONCILIATION, ou L'HEUREUSE FAMILLE). Pregny, Baron Edmond de Rothschild. *Fig.* 190

Canvas, 72×92 cm.

The preceding canvas probably served as a sketch for this picture.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 287.
Literature: P. Lefort, *La Collection de M. B. Narischkine*, in *Gazette des Beaux-Arts*, 1883, Vol. I, p. 223; R. Portalis, pp. 120, 121; P. de Nolhac, pp. 83, 126; F. Naquet, *Fragonard*, p. 48; V. Josz, *Fragonard*, p. 154; C. Mauclair, *Fragonard*, p. 51; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 224, 228, 292; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 227; L. Réau, *A propos de l'Heureuse Famille de Fragonard*, in *Beaux-Arts*, 15th June 1934, p. 4; J. Villain, *Fragonard*, p. 3.

Collections: Guillaumot sale, 15th January 1808, Lot 9; du Taillis sale, 27th November 1815, Lot 43, 73×86 cm. (117 livres, bt. by M. Bonneuil); Constantin sale, 18th November 1816, Lot 365; Comte de L. R. sale, 29th March 1856, Lot 78; Marquis de Blaisel sale, 25th May 1868, Lot 15; B. Narischkine sale, 5th April 1883, Lot 15 (bt. by de Cedron); Secretan sale, 1st July 1889, Lot 117 (bt. by Tedesco); Duc de Gramont sale, 22nd May 1925, Lot 8 (bt. by Féral), with the title *L'Heureuse famille* and with the erroneous note: engraved by J. C. Huck (the engraving is done after the canvas, usually called *L'Heureuse famille*, No. 455); Duc de Gramont sale, 15th June 1934, Lot 33 (bt. by G. Wildenstein); Baron Maurice de Rothschild collection.

455. THE RECONCILIATION, or THE RETURN HOME or THE HAPPY FAMILY (LA RÉCONCILIATION, OU LE RETOUR AU LOGIS, ou L'HEUREUSE FAMILLE). New York, Private Collection. *Plate* 99

Canvas, 45×54 cm.

Exhibited: Fragonard, 1921, No. 94; Enfants d'autrefois, Bibliothèque de Versailles, 1931, No. 65.
Catalogued: R. Portalis, p. 279.
Literature: L. Guerry-Brion, *Fragonard*, n.p.

Collections: Comte Andreossy sale, 13–16th April 1864, Lot 2; Emile Pereire collection; Henri Pereire collection.

Fig. 189 Cat. No. 453

456. SUBJECT TAKEN FROM THE TALE OF MISS SARA (SUJET TIRÉ DU ROMAN DE MISS SARA). Lost.

Canvas, 24×32 cm.

'Le Roman de Miss Sarah Th. . . . ' by M. de Saint-Lambert was published in 1765.
Doubtless the same object as *The Cradle*, the central scene of the novel.

Collections: Anonymous sale, 8th July 1793, Lot 15.

457. THE CRADLE (LE BERCEAU). Amiens, Musée de Picardie. *Plate* 100

Canvas, 46×55 cm.

Exhibited: l'Art au XVIIIe siècle, G. Petit, 1883–84, No. 52; Fragonard, 1921, No. 67; Chefs d'oeuvre des Musées de Province, Orangerie, 1931, No. 16; la Femme dans l'Art français, Palais des Beaux-Arts, Brussels, 1953, No. 55.
Catalogued: R. Portalis, p. 272.
Literature: Catalogue des Musées de Picardie, 1899, No. 144; *Catalogue des Musées de Picardie*, 1911, No. 142; Bellemère, *Musée d'Amiens*, p. 42; L. Guimbaud, *Fragonard*, p. 50; A. Boinet, *Le Musée d'Amiens*, 1928, p. 52.

Collections: O. and E. Lavalard, de Roye, collection; left by them to the Musée d'Amiens in 1894 (No. 142 of the catalogue of the Lavalard collection).

458. THE VISIT TO THE FOSTER-MOTHER (LA VISITE A LA NOURRICE). Pregny, Switzerland, Baron Edmond de Rothschild Collection. *Fig.* 192

Canvas, 32×40 cm.

Exhibited: Exposition de tableaux anciens et modernes, Pavillon de Flore, 1878, No. 102: *L'Heureuse mère*, Baron Edmond de Beurnonville collection, 31×37 cm.; l'Art du XVIIIe siècle, Georges Petit, 1883–84, No. 56 (Mme. Louis Stern collection); Chardin-Fragonard, 1907, No. 140; Fragonard, Cercle Artistique de Nice, 1907, No. 93 (Mme. Ernesta Stern collection); l'Art français au XVIIIe siècle, Royal Academy of Arts, Berlin, 1910, No. 142 (Mme. Louis Stern collection).

Catalogued: R. Portalis, p. 291.
Literature: L. Gonse, *Honoré Fragonard par R. Portalis*, in *La Gazette des Beaux-Arts*, 1889, p. 77; R. Portalis, pp. 64, 119, 202; F. Naquet, *Fragonard*, p. 48; P. de Nolhac, p. 127; V. Josz, *Fragonard*, p. 154; C. Mauclair, *Fragonard*, pp. 20, 51; P. de Nolhac, p. 83; L. de Fourcaud, *Honoré Fragonard*, in *Revue de L'Art*, Vol. XXI, 1907, p. 292; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, p. 43; M. Tourneux, *L'Exposition Chardin-Fragonard*, in *Gazette des Beaux-Arts*, 1907, Vol. II, p. 100; C. Brinton, *Modern Artists*, p. 13; G. Labat, *J. B. S. Chardin et J. H. Fragonard, note sur l'Exposition de la rue de Sèze*, 1907, p. 18; R. de la Sizeranne, *Chardin et Fragonard*, in *Miroir de la vie*, Vol. II, p. 111; J. Guiffrey, *La Collection de Madame Louis Stern*, in *Les Arts*, November 1911, p. 22; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 30; M. Florisoone, *Le XVIIIe siècle*, pl. 123.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 51: '. . . same subject as Lot 50, but with a quite different composition. There are four figures . . . ' (not sold); Leroy de Senneville sale, 26th April 1784, Lot 27 (360 livres, bt. by Lerouge); Marquis de Montesquiou sale, 9th December 1788, Lot 259: 'composition with six figures' (106 livres, bt. by Lebrun); Simonet sale, 18th March 1850, Lot 43; Beurnonville sale, 9–16th May 1881, Lot 62 (bt. by E. de Beurnonville); Baron E. de Beurnonville sale, 21st–22nd May 1883, Lot 14; Mme. Louis Stern collection; Baron Maurice de Rothschild collection.

459. A VISIT TO THE FOSTER MOTHER (LA VISITE A LA NOURRICE). Washington, D.C., National Gallery, S. H. Kress Collection. *Plate* 101

Canvas, 70×90 cm.

Engraved: By Ch. Courtry (cf.: R. Portalis).
Exhibited: l'Art du XVIIIe siècle, 1883–84, Ecole des Beaux-Arts, No. 53 (M. Burat collection); Chardin-Fragonard, 1907, No. 90; Fragonard, 1921, No. 69; The Great Tradition of French Paintings, Wildenstein, New York, 1939, No. 22; Masterpieces of Art, World's Fair, New York, 1940, No. 201; Paintings and Drawings of the French XVIIIth Century, Wildenstein, New York, c. 1942, No. 15.

Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 281: *Jeunes époux venant contempler leur enfant endormi dans son berceau*, and p. 291.

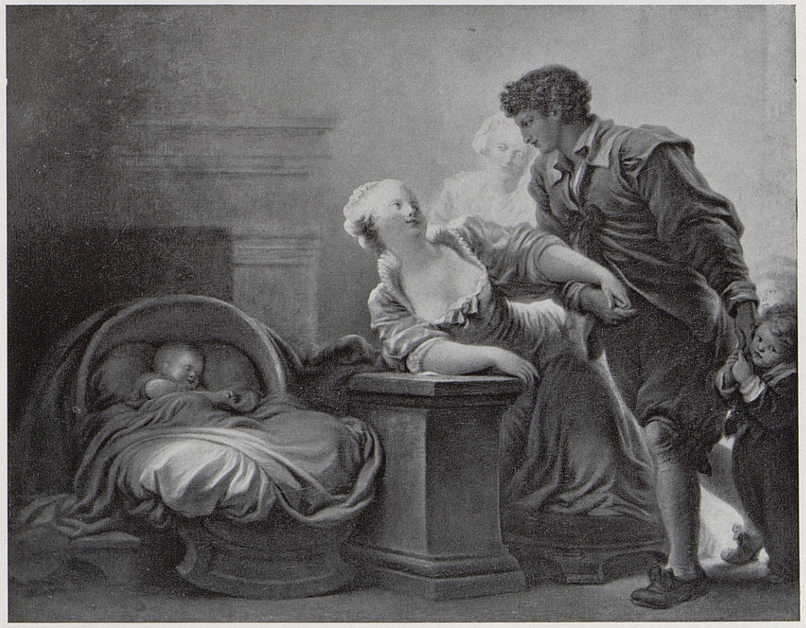


Fig. 190 Cat. No. 454

Literature: P. Mantz, *La Collection Burat*, in *L'Artiste*, 1861, p. 247; P. Leroi, *M. Jules Burat*, in *L'Art*, 1885, Vol. I, p. 169; P. Mantz, *La Vente J. Burat*, in *L'Artiste*, 1885, p. 294; L. Gonse, *Honoré Fragonard*, by *R. Portalis*, in *La Gazette des Beaux-Arts*, 1889, Vol. I, p. 77; R. Portalis, pp. 64, 119, 202; P. de Nolhac, pp. 83, 127 (26×32 cm.); F. Naquet, *Fragonard*, p. 48; V. Josz, *Fragonard*, pp. 154, 313; C. Mauclair, *Fragonard*, pp. 20, 51; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 292; J. Guiffrey, *L'Exposition Chardin-Fragonard*, in *La Revue de l'Art*, Vol. XXII, 1907, p. 105; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, p. 43; M. Tourneux, *L'Exposition Chardin-Fragonard*, in *La Gazette des Beaux-Arts*, 1907, Vol. II, p. 100; C. Brinton, *Modern Artists*, p. 13; G. Labat, *J. B. S. Chardin et J. H. Fragonard, note sur l'Exposition de la rue de Sèze*, p. 18; R. de la Sizeranne, *Chardin et Fragonard*, in *Le Miroir de la Vie*, Vol. II. p. 111; A. Dayot, *La Peinture française au XVIIIe siècle*, pp. 120, 227; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *La Renaissance de l'Art français*, 1921, p. 362 (owned by Mme. Burat); C. Mauclair, *Un tableau de Fragonard*, p. 17; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, p. 39; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 30; H. Algoud, *Fragonard*, p. 16; L. Réau, *Fragonard*, p. 4; *Paintings and Sculpture from the Kress Collection, National Gallery of Art, Washington*, p. 170; *Masterpieces of Painting from the National Gallery of Art, Washington*, Vol. I, p. 122; A. H. Cresp, *La Vie d'un grassois, Fragonard, l'amant de la beauté*, p. 16.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 50: 'Picture composed of eight figures . . . ' (not sold); Leroy de Senneville sale, 26th April 1784, Lot 26 (732 livres, bt. by Basan); Mme. Goman sale, 6th February 1792, Lot 100; Constantin sale, 8th November 1816 (bt. by Pérignon); Jules Burat sale, 28–29th April 1885, Lot 71; M. Burat collection, Versailles; Mme. Burat collection; Messrs. Wildenstein collection, New York; Samuel H. Kress collection.

460. THE VISIT TO THE FOSTER MOTHER (LA VISITE A LA NOURRICE). Sketch. Switzerland, M. Staub-Terlinden. *Fig.* 193

Canvas, 65×80 cm.

Exhibited: Fragonard, 1921, No. 70.

Literature: L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 30; L. Guerry-Brion, *Fragonard*, n.p.

Collections: M. Bendixon collection, London; Messrs. Wildenstein collection, New York.

461. THE TWINS (LES JUMEAUX). Sketch. Lost. *Fig.* 191

Canvas, 38×46 cm.

'In the living room two children are playing together in their cradle; a third is wrapped in a blanket. On the left the father and mother seem to be enjoying this scene' (Cat. of the Natoire sale, 1778).

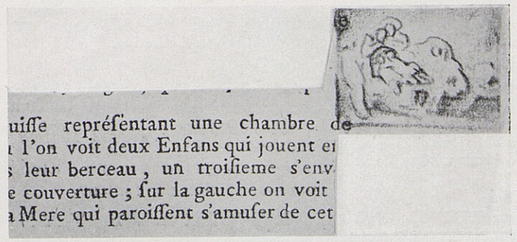


Fig. 191 Cat. No. 461

Sketched: by G. de Saint-Aubin, in the margin of the Natoire sale catalogue, 1778, kept in the Cabinet des Estampes de la Bibliothèque Nationale.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333; R. Portalis, p. 275.
Literature: P. de Nolhac, p. 130; E. Dacier, *Catalogues de ventes illustrés par G. de Saint-Aubin*, Vol. VIII, p. 62.

Collections: Natoire sale, 14th December 1778, Lot 54 (152 livres 1 sol, bt. by Auber of the Louvre).

Fig. 192 Cat. No. 458

462. MOTHER AND CHILD, PRESUMED TO BE PORTRAITS OF THE WIFE AND SON OF THE ARTIST (MÈRE ET ENFANT, PORTRAITS PRÉSUMÉS DE LA FEMME ET DU FILS DE L'ARTISTE). New York, Private Collection. *Plate* 102a

Canvas, 16×12 cm.

Engraved: without the name of the engraver, under the title *Mère et enfant*, attributed to Fragonard himself (cf. G. Wildenstein, *Fragonard aquafortiste*, No. XXXIV).
Literature: G. Henriot, *Catalogue de la collection David-Weill*, Vol. I, *peintures*, p. 137.

Collections: David-Weill collection; Messrs. Wildenstein collection; Mr. Charles Dunlap collection, New York.

463. FAIR CHILD STRETCHING OUT HIS ARMS (ENFANT BLOND QUI TEND LES BRAS). New York, Private Collection. *Fig.* 194

Canvas, 15×12 cm.

Collections: May have been in G. . . sale, 24th December 1832, Lot 81: *Enfant à une croisée* (without measurements); may have been in anonymous sale, 6th May 1839, Lot 49: *une jeune suivante tient un enfant qui tend les bras à sa mère* (without measurements); Messrs. Wildenstein collection, New York.

464. YOUNG CHILD STUDYING HIS ALPHABET (JEUNE ENFANT ÉTUDIANT SON ALPHABET). Lost.

Canvas, 38×35 cm.

Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 280.
Literature: P. de Nolhac, p. 131.

Collections: [Maréchal de Ségur, de Clesle and Beaudouin] sale, 9th April 1793, Lot 110 (165 livres): 'Study for a bigger subject.'

465. THE READING LESSON (LA LEÇON DE LECTURE). U.S.A., Private Collection. *Plate* 102b

Canvas, 16×10 cm.

May be compared with the *Young child studying his alphabet* in the former Ségur collection, No. 464.
It will be noticed that the picture is similar in size to No. 463.

Collections: Messrs. Wildenstein collection, New York.

466. A MOTHER MAKING HER CHILD PLAY ON A BIG BOOK (UNE MÈRE FAISANT JOUER SON ENFANT SUR UN GRAND LIVRE). Sketch. Newport, R.I., Mr. Forsyth Wickes. *Fig.* 195

Oval canvas, 46×37 cm.
Pendant to *A Mother making her Child say 'please' before giving him bread*, No. 467.

Literature: P. de Nolhac, p. 129.

Collections: Duc de la Rochefoucauld-Liancourt sale, 20th June 1827, Lot 19 (together with its pendant); Corbin collection.

467. A MOTHER MAKING HER CHILD SAY 'PLEASE' BEFORE GIVING HIM BREAD (UNE MÈRE FAISANT DIRE S'IL VOUS PLAÎT À SON ENFANT AVANT DE LUI DONNER DU PAIN). Lost.

Oval canvas, 46×37 cm.
Pendant to *A Mother making her Child play on a big book*, No. 466.

Literature: P. de Nolhac, p. 128, with the title *Dites donc s'il vous plaît.*

Collections: Duc de la Rochefoucauld-Liancourt, 20th June 1827, Lot 19 (together with its pendant).

468. THE SCHOOLMISTRESS (LA MAÎTRESSE D'ÉCOLE). London, Wallace Collection. *Plate* 103

Canvas, 28×37 cm.

Signed: on the picture with the alphabet: *A.B.C.D.E. Fragonard.*
A composition very close to *Say 'Please'*, No. 469.
Exhibited: Bethnal Green Museum, London, 1872, No. 445.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 282.
Literature: Ch. Blanc, *Trésor de la Curiosité*, Vol. I, p. 171; Ch. Blanc, *Histoire des peintres de l'Ecole française*, Vol. II, p. 16; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 166; Lady Dilke, *French Painters of the XVIIIth century*, Vol. II, pp. 67–68; A. Michel, *Les Fragonard de la collection Wallace*, in *Les Arts*, July 1902, p. 4; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, Vol. III, 1903, p. 290; A. L. Baldry, *The Wallace Collection at Hertford House*, p. 79; C. Mauclair, *Fragonard*, p. 48; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, pp. 49–53; P. de Nolhac, p. 129, calls this picture also *Say 'Please'*; A. Dayot et L. Vaillat, *L'oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 125; L. de Fourcaud, *Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 292; *L'Art et les moeurs en France*, p. 93; L. Réau, *Histoire de la peinture du XVIIIe siècle*, Vol. II, p. 30; *Wallace collection Catalogue, Pictures and Drawings*, 1928, No. 404 (Inventory, p. 47, l. 45).

Fig. 193 Cat. No. 460

The child represented is probably the artist's son, Alexander.

Collections: Perregaux sale, 8–9th December 1841, Lot 49, 38×37 cm. (bt. by M. de l'Etoile); Marquess of Hertford collection.

469. SAY 'PLEASE' (DITES DONC S'IL VOUS PLAÎT). Lost.

Canvas, 30×39 cm.

Pendant to *The Return of the Labourer*, No. 470.

Engraved: by N. de Launay, with this title, dedicated to Mme. la Marquise d'Ambert, small folio, horizontal oval; advertisement of the engraving: *Affiches, annonces et avis divers*, 1783, p. 435; *Le Journal de Littérature, des Sciences et des Arts*, 1783, Vol. II, p. 211. The engraving is mentioned in: *Mercure de France*, February 1783, p. 137, with praise; R. Portalis, p. 325, Nos. 60 and 61; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 203; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de H. Fragonard*, p. 65, No. 32. Engraved also in the manner of Gautier-Dagoty (oval coloured print).
Catalogued: E. and J. de Goncourt, Vol. III, p. 332; R. Portalis, p. 275, mentions the Duclos-Dufresnoy sale, and mentions however, the measurements of the Alsaciens-Lorrains catalogue: 36×43 cm.
Literature: R. Portalis, p. 109; P. de Nolhac, p. 81; V. Josz, *Fragonard* d. 153; Guimbaud, *Fragonard*, p. 54; L. Guerry-Brion, *Fragonard*, n.p.
Collections: May have been in [Saubert and Desmarets] sale, 17th March 1789, Lot 94: *deux beaux tableaux, l'un gravé sous le titre 'Dites donc s'il vous plaît', l'autre 'le Retour du laboureur'*; Duclos-Dufresnoy sale, 18th August 1795, Lot 28 bis: 'composition known through the engraving by N. de Launay, with the title *'Dites donc s'il vous plait.*
There exists a similar picture in the Pillet Will collection (canvas, 36×43 cm.), exhibited at the Alsaciens-Lorrains, salle des Etats du Louvre, 1885, No. 196.

470. THE RETURN OF THE LABOURER (RETOUR DU LABOUREUR). Lost.

Canvas, 30×39 cm.
Pendant to *Say 'Please'*, No. 469.

Collections: [Saubert and Desmarets] sale, 17th March 1789, Lot 90 (together with its pendant).

471. THE LITTLE PREACHER (LE PETIT PRÉDICATEUR). Private Collection. *Plate* 104

Canvas, 54×65 cm.
Pendant to *Education does all*, No. 472.

Engraved: by N. de Launay as a pendant to *Education does all*, little folio, horizontal oval; this engraving was advertised in *The Journal de Paris*, 1st January 1791; in *The Mercure de France*, March 1791, p. 83. Copy, engraved in Italy by Batta Cecchi, dedicated to Baron Ricasoli.
These prints are mentioned by: R. Portalis, p. 329, No. 131; R. Portalis and H. Beraldi, *Les gravures du XVIIIe siècle*, Vol. II, p. 546; G. Bourcard *Manuel de l'Amateur d'estampes*, p. 202; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in *G. Grappe Fragonard*, p. 73, No. 62; L. Delteil, *Manuel de l'amateur d'estampes*, p. 164.
Exhibited: Chardin-Fragonard, 1907, No. 142 bis; l'Art français au XVIIIe siècle, Royal Academy of Arts, Berlin, 1910, No. 48 (No. 52 in the little catalogue); Oeuvres d'art, 1923, No. 13; Fragonard, Bern, 1954, No. 11; European Masters of the XVIIIth Century, London, 1954–55, No. 201; de Watteau à Prud'hon, Wildenstein, 1956, No. 36.
Catalogued: E. and J. de Goncourt, Vol. III, p. 332; R. Portalis, p. 285.
Literature: E. and J. de Goncourt, Vol. III, p. 301; R. Portalis, pp. 67, 114, 200, 223; R. Portalis, H. Beraldi, Vol. II, p. 541; F. Naquet,

Fig. 194 Cat. No. 463

1927, No. 9 (M. Wildenstein collection); Sammlung Schloss Rohoncz, Neue Pinakothek, Munich, 1930, No. 112; Chefs d'oeuvre du Musée de São Paulo, Orangerie, 1953–54, No. 20; Meisterwerke des Museums São Paulo, Kunstmuseum, Berne, 1954, No. 20; Masterpieces from the São Paulo Museum of Art, Tate Gallery, London, 1954, No. 25; Meisterwerke aus dem Museu de Arte in São Paulo, Dusseldorf, 1954, No. 35; Dipinti del Museo d'Arte di São Paulo del Brasile, Milan, Palazzo Reale, 1954–55, No. 35.
Catalogued: E. and J. de Goncourt, Vol. III, p. 332; R. Portalis, p. 276.

Literature: E. and J. de Goncourt, Vol. III, p. 301; J. Renouvier, *Histoire de l'Art pendant la Révolution*, pp. 166, 168, 169; R. Portalis and H. Beraldi, *Les Graveurs du XVIIIe siècle*, Vol. II, p. 541; R. Portalis, pp. 67, 114; P. de Nolhac, p. 128; F. Naquet, *Fragonard*, p. 62; V. Josz, *Fragonard*, p. 153; R. Nevill, *Honoré Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; C. Mauclair, *Fragonard*, p. 48; L. de Fourcaud, *H. Fragonard*, in *La Revue de l'Art*, Vol. XXI, 1907, p. 292; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 152; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 224; W. Fred, *Fragonard*, in *Die Kunst, herausgegeben von Richard Muther*, pp. 50, 65; G. Grappe, *Fragonard, peintre de l'amour au XVIIIe siècle*, Vol. I, p. 120; G. Henriot, *Collection David-Weill*, Vol. III, p. 129; A. Mayer, *Die Austellung der Sammlung 'Schloss Rohoncz' in der Neuen Pinakothek*, Munich, in *Pantheon*, July 1930, p. 320; R. Heinemann, *Sammlung Schloss Rohoncz*, No. 141; H. Algoud, *Fragonard*, p. 16.

Collections: Aubert sale, 2nd March 1786, Lot 73 (900 livres, bt. by Paillet); sale of N. de Launay, the engraver, 7th May 1792, Lot 5, together with its pendant; Count Constantin Stroganoff collection, Rome; Mme. Eugène Roussel sale, 25–28th March 1912, Lot 7 (bt. by Agnew); Walter Burns Collection, London; Messrs. Wildenstein collection; Baron Heinrich Thyssen-Bornemisza collection, Villa Castagnola, Lugano; Messrs. Wildenstein, New York; ambassador Assis de Chateaubriand, São Paulo, for the Museum of Art, São Paulo.

473. GIRL HOLDING MARIONETTES (JEUNE FILLE TENANT DES MARIONNETTES). Study. Lost.

Canvas, 46×38 cm.

Literature: P. de Nolhac, p. 131.

Collections: Anonymous sale, 22nd January 1787, Lot 152 bis.

Fig. 195 Cat. No. 466

Fragonard, p. 46; V. Josz, *Fragonard*, p. 153; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; P. de Nolhac, p. 129; G. Labat, *J. B. S. Chardin et J. H. Fragonard, Note sur l'Exposition de la rue de Sèze*, 1907, p. 18; J. Renouvier, *Histoire de l'Art français pendant la Révolution*, p. 166; J. Guiffrey, *L'Exposition Chardin-Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 105; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 224; L. Guimbaud, *Saint-Non et Fragonard*, p. 106; H. Algoud, *Fragonard*, p. 16; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, 1946, p. 105.

Collections: Aubert sale, 2nd March 1786, Lot 74 (1,000 livres, bt. by Paillet; its pendant appeared alone as No. 73); sale of N. de Launay, the engraver, 7th May 1792, Lot 5 (with its pendant under the same number); Count Stroganoff collection, Rome; N. Wildenstein collection; A. Veil-Picard collection.

472. EDUCATION DOES ALL (L'EDUCATION FAIT TOUT). São Paulo, Brazil, Museum of Art *Plate* 105

Canvas, 54×66 cm.
Pendant to *The Little Preacher*, No. 471.

Engraved: by N. de Launay, as a pendant to *The Little Preacher*, small folio, horizontal oval (R. Portalis, p. 325, No. 77); and in Italy by B. Eredi, dedicated to Giuseppe Rucellaï. The de Launay print is advertised in: *Journal de Paris*, 1791, p. 4; *Mercure de France*, March 1791, pp. 83, 84; (cf.: R. Portalis and H. Beraldi, *Les Graveurs du XVIIIe siècle*, Vol. II, p. 546; E. and J. de Goncourt, Vol. III, p. 332; F. Naquet, *Fragonard*, p. 63; G. Bourcard, *Manuel de l'amateur d'estampes*, pp. 191, 202; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, p. 164, No. 33).

Exhibited: French Art of the XVIIIth Century, Burlington Fine Arts Club, London, 1913, No. 72; French Paintings of the XVIIIth Century, Detroit Institute of Arts, 1926, No. 21; Jean-Honoré Fragonard, Wildenstein, New York, 1926, No. 18; Paintings from El Greco and Rembrandt to Cézanne and Matisse, Reinhardt Galleries, New York,

474. THE SWADDLED CAT (LE CHAT EMMAILLOTÉ). Lost.

Canvas, 114×93 cm.

Engraved: by Melle Marguerite Gérard at the age of sixteen in 1778, in collaboration with her master, Fragonard (cf. R. Portalis, pp. 139, 247; G. Wildenstein, *Fragonard Aquafortiste*, No. XXVI).
Exhibited: Salon de la Correspondance, 1779.
Catalogued: E. and J. de Goncourt, Vol. III, p. 317.
Literature: Nouvelles de la République des Lettres et des Arts, 13th July 1779; R. Portalis, p. 247; F. Naquet, *Fragonard*, p. 46; V. Josz, *Fragonard*, p. 153; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 297; J. Doin, *Marguerite Gérard*, in *Gazette des Beaux-Arts*, 1912, Vol. II, p. 430; G. Wildenstein, *Fragonard et les Expositions de son temps*, in *Mélanges*, Vol. II, p. 17.

Collections: Anon. [Silvestre] sale, 17th April 1778, Lot 55 (90×70); [de Ghendt] sale, 15th November 1779, Lot 37 (160 livres); anonymous sale, 25th November 1782, Lot 54 (90×70 cm.).

475. MR. FANFAN (MOSIEUR FANFAN) Lost.

Canvas, 90×71 cm.

Engraved: There are two distinct plates of this subject, engraved, probably after drawings, by Melle Marguerite Gérard in collaboration with her master, Fragonard (cf.: R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, 1880, II, p. 319; R. Portalis, p. 140, pp. 247, 329, No. 126; G. Wildenstein, *Fragonard aquafortiste*, Nos. XXIX, XXX).

Literature: V. Josz, *Fragonard*, p. 221; P. de Nolhac, p. 130: Fanfan and Polichinelle; C. Brinton, *Modern Artists*, p. 13; H. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, p. 54.

Collections: Leroy de Senneville sale, 5th April 1780, Lot 54 (121 livres 3 sols, bt. by Quenet); Reber sale, Basle, 1810, Lot 953.

476. THE TWO SISTERS, or PORTRAIT OF ROSALIE FRAGONARD AND HER AUNT, MARGUERITE GÉRARD (LES DEUX SOEURS, OU PORTRAIT DE ROSALIE FRAGONARD ET DE SA TANTE MARGUERITE GÉRARD). New York, Metropolitan Museum of Art. *Plate* 106

Canvas, 72×54 cm.

The canvas has been cut; originally it measured 100×81 cm.

Engraved: by J. Vidal (cf. R. Portalis, p. 329, No. 116; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 205; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 65, No. 31).
Catalogued: E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, p. 275.
Literature: R. Portalis, p. 63; P. de Nolhac, p. 131; Briggs Davenport, *A Fragonard Rediscovered*, in *American Art News*, 17th March 1917.

There is a copy in pastel by Saint-Non, signed and dated 1779, which reproduced the same subject complete (M. Wildenstein collection).

Collections: Marquis de Veri sale, 12th December 1785, Lot 85 (356 livres, bt. by Marquis de Saint-Marc); A. Zarine collection, Consul General of Russia at Paris (bt. in Sweden); Messrs. Wildenstein collection, New York; E. J. Berwind collection; Miss Julia A. Berwind collection, New York; given to the Metropolitan Museum by Miss Berwind, who retains a life interest.

477. THE MATERNAL KISSES, or THE JEALOUSIES OF INFANCY (LES BAISERS MATERNELS, OU LES JALOUSIES DE L'ENFANCE). Pregny, Baron Edmond de Rothschild Collection. *Plate* 107

Canvas, 45×38 cm.

Exhibited: Fragonard, 1921, No. 60.
Catalogued: R. Portalis, pp. 279, 280.
Literature: R. Portalis, p. 114; P. de Nolhac, p. 126; F. Naquet, *Fragonard*, p. 46; V. Josz, *Fragonard*, p. 119; C. Mauclair, *Fragonard*, p. 51; Ch. Brinton, *Modern Artists*, p. 13; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 362; H. Algoud, *Fragonard*, p. 16; A. H. Cresp, *La Vie d'un grassois, Fragonard l'amant de la beauté*, p. 16; L. Guerry-Brion, *Fragonard*.

Collections: [Varanchan] sale, 29th December 1777, Lot 19: *Jeune mère embrassée par ses deux enfants, esquisse pleine de sentiment*; de Beurnonville sale, 9–16th May 1881, Lot 57 (bt. by Richard); Laurent-Richard sale, 28–29th May 1886, Lot 17 (bt. by Féral); Baron Adolphe de Rothschild collection; Baron Maurice de Rothschild collection.

Fig. 196 Cat. No. 478

478. THE JEALOUSIES OF INFANCY, or THE MATERNAL KISSES (LES JALOUSIES DE L'ENFANCE, OU LES BAISERS MATERNELS). Private Collection. *Fig.* 196

Canvas, 26×20 cm.

Sketch for No. 477.

Exhibited: Fragonard, Wildenstein, New York, 1914, No. 5.
Catalogued: R. Portalis, p. 280.
Literature: R. Portalis, *La Collection Walferdin et ses Fragonard*, in *Gazette des Beaux-Arts*, April 1880, p. 310; R. Portalis, p. 114; P. de Nolhac, p. 126: *Les Baisers maternels*; F. Naquet, *Fragonard*, p. 46; V. Josz, *Fragonard*, p. 119; C. Mauclair, *Fragonard*, p. 51; Ch. Brinton, *Modern Artists*, p. 13; H. Algoud, *Fragonard*, p. 16; A. H. Cresp, *La Vie d'un grassois, Fragonard l'amant de la beauté*, p. 16.

Collections: Walferdin sale, 12–16th April 1880, Lot 76 (bt. by Stettiner); H. Stettiner collection; S. Bardac collection; Messrs. Wildenstein collection, New York; anonymous sale, 21st–22nd May 1928, Lot 23; D[evilder] sale, 9th December 1952, Lot 18.

479. THE REPRIMAND (LA RÉPRIMANDE). Sketch. Private Collection. *Fig.* 197

Board, 28×36 cm.

Exhibited: Fragonard, 1921, No. 61.

Collections: May have been in anonymous sale, 11–12th January 1884, Lot 124 (without measurements).

480. THE LITTLE MISCHIEF (L'ESPIÈGLE). Private Collection. *Colour Plate facing Plate* 106

Canvas, 88×74 cm.

Exhibited: Tableaux et dessins de l'Ecole française principalement du XVIIIe siècle, 1860, No. 154; Chefs-d'oeuvre des collections privées françaises retrouvées en Allemagne, Orangerie, 1946, No. 18.
Catalogued: E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, p. 275.
Literature: Vente de M. Laperlier, in *Journal des amateurs*, by Le Hir, 1867, p. 128; *Vente Laperlier*, in *L'Art*, 1879, p. 148; R. Portalis, p. 114;

Fig. 197 Cat. No. 479

P. de Nolhac, p. 131; M. Florisoone, *Chefs-d'oeuvre de la vie retrouvée*, in *Art et Style*, April 1946, n.p.

Collections: Laperlier sale, 11–13th April 1867, Lot 31 (bt. by Moreau); Baron Edouard de Rothschild collection, chosen by Goering for his private collection (No. 77); Baronne E. de Rothschild collection.

481. THE GIRL WITH THE DOGS (LA JEUNE FILLE AUX CHIENS). M. Georges Renand. *Fig.* 198

Oval canvas, 60×50 cm.

An unfinished picture.

Pendant to *The Girl with a Cat*, No. 482.

Engraved: by L. Monziès, for the work of R. Portalis (cf. R. Portalis, p. 329, No. 115).
Exhibited: Fragonard, 1921, No. 58; la Vie parisienne au XVIIIe siècle, Carnavalet, 1928, No. 49; la Jeunesse, Charpentier, 1928, No. 39; Chefs-d'oeuvre de l'Art français, Musée d'Art moderne, 1937, No. 162; l'Enfance, Charpentier, 1949, No. 91; De Watteau à Cézanne, Musée d'Art et d'Histoire, Geneva, 1951, No. 21; Fragonard, Berne, 1954, No. 32; Schönheit des XVIII. Jahrhunderts, Kunsthaus, Zurich, 1955, No. 96.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 285.
Literature: P. Burty, *Collection Laperlier*, in *L'Art*, Vol. XVI, 1879, p. 150; *Vente Laperlier*, in *L'Art*, Vol. XVII, 1879, p. 22; R. Portalis, p. 114; F. Naquet, *Fragonard*, p. 46; P. de Nolhac, p. 130; V. Josz, *Fragonard*, p. 226; C. Mauclair, *Fragonard*, p. 48; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 361.

Collections: Prault sale, 16th November 1780, Lot 27 (63 livres 16 sols, together with its pendant); Laperlier sale, 17–18th February 1879, Lot 10; de Beurnonville sale, 9–16th May 1881, Lot 64 (bt. by Leclanché); Sichel collection; E. Cognacq collection; Gabriel Cognacq sale, 14th May 1952, Lot 14.

482. THE GIRL WITH THE CAT (LA JEUNE FILLE AU CHAT). Baden, Switzerland, Mr. Sidney Brown. *Plate* 108

Canvas, 42×33 cm. (originally oval, 57×48 cm.).
Pendant to *The Girl with the Dogs*, No. 481.

Exhibited: Fragonard, 1921, No. 272.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: J. Stern, *Melles Colombe*, p. 289, who recognises in this picture the portrait of Adeline Colombe; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 361.

Collections: Prault sale, 27th November 1780, Lot 27 (63 livres 16 sols, with its pendant, *The Girl with the Dogs* (oval canvas, 57×48 cm.); Léon-Michel Lévy collection.

483. HEAD OF A YOUNG MAN (TÊTE DE JEUNE HOMME). Le Hâvre, Musée des Beaux-Arts. *Plate* 11

Canvas, 46×38 cm.

Exhibited: Chefs-d'oeuvre des Musées de province, Orangerie, 1931, No. 17.
Catalogued: R. Portalis, p. 290.
Literature: P. de Nolhac, p. 115; Ch. Lhullier, *Catalogue du Musée du Hâvre*, 1887, No. 155.

Collections: May be the *Tête de jeune homme*, a pendant to *Tête de vieillard*, by Joseph Vien, which was numbered 95 in the sale of 11th November 1778 [Mme. de Cossé sale]; Walferdin sale, 12–16th April 1880, Lot 51; de Beurnonville sale, 9–16th May 1881; Lot 70; Mme. Charras collection.

484. THE DARK GIRL (LA JEUNE FILLE BRUNE, MELLE GÉRARD ?). New York, Charles E. Dunlap. *Plate* 109

Canvas, 46×37 cm.

Catalogued: R. Portalis, p. 290.
Literature: R. Portalis, p. 133; P. de Nolhac, pp. 113, 114; V. Josz, *Fragonard*, p. 226; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 361; L. Guerry-Brion, *Fragonard*, n.p.

According to Virgile Josz, this picture represents Marguerite Gérard, the artist's sister-in-law.

Collections: Marquis de Montmorency-Laval sale, 5th April 1782, Lot 117; J. B. P. Lebrun sale, 26th May 1814, Lot 46; estate of Mme. Devisme, born Pigalle, 17th March 1888, Lot 39 (bt. by Doucet); Doucet sale, 6th June 1912, Lot 150 (bt. by Beeche); H. G. Beeche sale, London, 2nd July 1937, Lot 65 (bt. by Pearson); de la Verteville collection; anonymous sale, 9th May 1945, Lot 14; Ader collection.

485. PORTRAIT OF A WOMAN (PORTRAIT DE FEMME). Mme. Frédéric Bemberg. *Fig.* 199

Canvas, 39×30 cm.

Exhibited: Tableaux anciens, Pavillon de Flore, 1878, No. 98; Oeuvres d'Art, 1923, No. 14; European Masters of the XVIIIth Century, Royal Academy, London, 1954–55, No. 192; Oeuvres de Fragonard, Musée des Beaux-Arts, Grasse, 1957, No. 12.

Fig. 198 Cat. No. 481

Catalogued: R. Portalis, p. 290.
Literature: P. de Nolhac, p. 114.

Collections: G. Rothan sale, 29th–31st May 1890, Lot 147; Messrs. Wildenstein collection; de Polès sale, 22nd–24th June 1927, Lot 15; Otto Bemberg collection.

486. FRAGONARD PAINTING A MINIATURE (FRAGONARD PEIGNANT EN MINIATURE). San Francisco, California, California Palace of the Legion of Honor. *Plate* 111

Canvas, 44×36 cm.

Exhibited: au profit de l'oeuvre des orphelins d'Alsace-Lorraine, Salle des Etats du Louvre, 1885, No. 190.
Catalogued: R. Portalis, p. 267.

It will be remembered that Fragonard's wife was a miniaturist and had exhibited her work in 1779 and 1782; the Goncourts regard them as 'fairly difficult to tell from Fragonard's miniatures, at least when Fragonard set his signature to them'. Saint, Carrier, Double, and above all Villot, possessed miniatures by Fragonard.

Literature: Th. Carr Howe, *A Self-Portrait of Jean-Honoré Fragonard* in the *Bulletin of the California Palace of the Legion of Honor*, August 1959.

Collections: Perhaps in Eduardo de Los Reyes sale, 25th May 1875, Lot 53; Jean Dollfus sale, 21st May 1912, Lot 27; Messrs. Wildenstein collection; Baron Maurice de Rothschild collection; Elbert H. Gary sale, New York, 20th April 1928, Lot 26; Charles Haydon collection, New York; J. W. Willard Haydon collection, Boston; Mrs. Daniel Cowan Jackling collection, San Francisco; Mrs. Robert F. Gill (niece of Mrs. Jacklin) collection; acquired by the San Francisco Museum through the intercession of Mr. and Mrs. Benoist.

Fig. 199 Cat. No. 485

VII

FOUNTAINS OF LOVE AND SIMILAR SUBJECTS · PORTRAITS

1780–1788

487. THE FOUNTAIN OF LOVE (LA FONTAINE D'AMOUR). Sketch. Private Collection. *Fig.* 200

Canvas, 45×36 cm.

Exhibited: Arts au début du siècle, Champ de Mars, 1891, No. 367 (M. Bernstein collection).
Literature: E. and J. de Goncourt, Vol. III, p. 326; R. Portalis, pp. 71, 223; P. de Nolhac, p. 116; V. Josz, *Fragonard*, p. 113; G. Grappe, *H. Fragonard*, pp. 86, 87, 88, 93 and pp. 27 and 28.

Collections: M. Berend collection; Berend sale, 2nd December 1889, Lot 4 (bt. by Bernstein); Bernstein collection; Messrs. Wildenstein collection, New York; M. Laughlin collection, Washington; sale of . . . the late Irwin Laughlin . . ., London, 10th June 1959, No. 22.

488. THE FOUNTAIN OF LOVE (LA FONTAINE D'AMOUR). London, Wallace Collection. *Plate* 112

Canvas, 64×56 cm.

Signed: at the bottom to the right: *Fragonard.*
Engraved: by N. T. Regnault, as a pendant to *Songe d'amour*, dedicated to M. de Polastron (cf. *Mercure de France*, December 1785, p. 191; *Journal de Paris*, 1785, p. 1327; *Affiches, Annonces et Avis divers*, 1785, p. 3.103; E. and J. de Goncourt, Vol. III, p. 326; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 67, No. 40; G. Bourcard, *Les Estampes des XVIIIe siècle*, p. 188; L. Delteil, *Manuel de l'amateur d'estampes au XVIIIe siècle*, p. 163). By Audebert, reduced and often in colour (cf. R. Portalis, p. 326; L. Delteil, p. 67, No. 40).

Exhibited: Bethnal Green Museum, London, 1872, No. 344.
Catalogued: E. and J. de Goncourt, Vol. III, p. 326; R. Portalis, p. 277
Literature: E. and J. de Goncourt, Vol. III, p. 268; R. Portalis, p. 277; P. de Nolhac, p. 59; Ch. Blanc, *Histoire des peintres, Ecole française*, Vol. II, p. 16; Ch. Blanc, *Trésor de la curiosité*, Vol. I, pp. 171, 334; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 329; F. Naquet, *Fragonard*, p. 32; L. Dussieux, *Les Artistes français à l'étranger*, p. 329; E. and J. de Goncourt, *Fragonard*, in *Gazette des Beaux-Arts*, 1865, Vol. I, p. 138; P. de Nolhac, p. 116; V. Josz, *Fragonard*, pp. 23, 112, 320; A. Michel, *Les Fragonard de la collection Wallace*, in *Les Arts*, July 1902; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 286; A. L. Baldry, *The Wallace Collection*, p. 79; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, pp. 53, 55; C. Mauclair, *Fragonard*, pp. 20, 33; C. Mauclair, *Fragonard*, in *L'Art et les Artistes*, 1906, p. 191; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 215, 293, 302; A. Dayot, *L'Exposition Chardin-Fragonard*, in *L'Art et les Artistes*, 1907, pp. 144, 151; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 14; C. Brinton, *Modern Artists*, p. 10; G. Grappe, *Fragonard*, Vol. I, pp. 86, 88, 93, Vol. II, pp. 27, 38, 45; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 216; *Wallace Collection Catalogues, Pictures and Drawings*, 1928, No. 394; H. Algoud, *Fragonard*, p. 16.

Collections: Duclos-Dufresnoy sale, 18th–21st August 1795, Lot 28 (37,600 assignats, at the rate of 100 assignats for 2 livres); Villeminot sale, 25th May 1810, Lot 21; Prince Demidoff collection, San Donato, Florence; sale of San Donato collections, 1870, Lot 106 (bt. by Sir Richard Wallace).

Fig. 200 Cat. No. 487

Fig. 201 Cat. No. 489

Fig. 202 ad Cat. No. 490

489. THE FOUNTAIN OF LOVE (LA FONTAINE D'AMOUR). Private Collection. *Fig.* 201

Canvas, 53×46 cm.

Exhibited: Chardin-Fragonard, 1907, No. 117; Rétrospective d'Art française, Rijksmuseum, Amsterdam, 1926, No. 49 (lent by the Comte de Lariboisière).
Catalogued: E. and J. de Goncourt, Vol. III, p. 326; R. Portalis, p. 277.
Literature: P. de Nolhac, p. 116; M. Tourneux, *L'Exposition Chardin-Fragonard*, in *Gazette des Beaux-Arts*, 1907, Vol. II, p. 100; M. Florisoone, *Le XVIIIe siècle*, p. 110, dated by the author after 1780.

We have not been able to see this picture again before completing this catalogue; it had previously seemed weak.

Collections: Saint sale, 4th May 1846, Lot 63 (bt. by Walferdin); Walferdin sale, 12–16th April 1880, Lot 56 (bt. by Paillard); Mme. Paillard senior collection; Comte de Lariboisière sale, 27th March 1936, Lot 17 (bt. by Féral); M. Féral collection.

490. NATURE'S AWAKENING, or THE ELEMENTS PAY HOMAGE TO NATURE (LE RÉVEIL DE LA NATURE, OU HOMMAGE RENDU À LA NATURE PAR LES ÉLÉMENTS). (1780.) Lost or destroyed during the 1939–45 War. *Fig.* 202

Canvas, 60×50 cm.
Dated 1780 on the pedestal of the statue.

Exhibited: Tableaux anciens, Paris, 1880, No. 95; l'Art français au XVIIIe siècle, Palace of Charlottenborg, Copenhagen, 1935, No. 79.
Catalogued: R. Portalis, p. 287.
Literature: R. Portalis, p. 68; Ch. Blanc, *Trésor de la curiosité*, Vol. I, p. 218; P. de Nolhac, p. 160; V. Josz, *Fragonard*, p. 105; C. Mauclair, *Fragonard*, p. 20; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 45.

Collections: Chaslon collection (cf.: Report made on 25th Pluviôse, An II (13th February 1794), to the Commission des Monuments, by Moreau, who went to the house of the émigré, Chaslon, rue du Regard, No. 811; No. 3: *Offrande ou hommage rendu à la jeunesse*, by Fragonard, A.N. F^{17} 1036A; Inventory of the National depository of Nesle, drawn up by Lebrun, deputy of the Commission Temporaire des Monuments, from 27th Germinal to 30th Prairial, An II (16th April to 18th June 1794), Chaslon, émigré, according to the register of 24th Pluviose, An II, signed: Moreau, No. 4, *Les quatre éléments venant rendre hommage à la beauté*, ingenious composition by Fragonard.' A.N. F^{17}_{22} 372^{X}, p. 339); may have been in Jourdan sale, 4th April 1803, Lot 12 (with the title *Hommage rendu à la nature par les quatre saisons*); Beurnonville sale, 9–16th May 1881, Lot 56 (bt. by Lannoy); Comte Daupias collection, Lisbon; Daupias sale, 16th May 1892, Lot 13; S. Bardac collection; Messrs. Wildenstein collection; Dr. Tuffier collection; Baron de la Raudière collection.

491. THE INVOCATION TO LOVE (L'INVOCATION À L'AMOUR). New York, Mr. John Mortimer Schiff. *Plate* 113

Canvas, 52×63 cm.

Engraved: Anonymous stipple, about 1800 (cf.: R. Portalis, p. 328, No. 111).
Exhibited: Fragonard, 1921, No. 65; French Art of the XVIIIth Century, City Art Museum, Saint-Louis, 1923, No. 10 (Messrs. Wildenstein collection); Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 115; Chefs d'oeuvre de l'Art français, Musée d'Art moderne, 1937, No. 164; European Paintings and Sculpture from 1300–1800, New York, World's Fair, 1939, No. 120; Masterpieces of Art, European and American Paintings, New York World's Fair, 1940, No 198 (Mr. J. Schiff collection); French Painting 1100–1900, Carnegie Institute, Pittsburg, 1951, No. 94.
Literature: P. de Nolhac, p. 116; P. Dorbec, *L'Exposition Fragonard au Pavillon de Marsan*, in *Gazette des Beaux-Arts*, 1921, Vol. II, p. 26; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 362; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, p. 29; L. Réau, *Fragonard*, p. 3; G. B. Washburn, *Eight Centuries of French Painting*, in *Carnegie Magazine*, November 1951, p. 295; L. Guerry-Brion, *Fragonard*, n.p.; M. Florisoone, *Le XVIIIe siècle*, p. 110.
Collections: La Rochefoucauld-Liancourt sale, 20th June 1827, Lot 23; Duc de Polignac collection; Duchesse de Polignac, née Crillon, collection; Wertheimer collection, London; L. Neumann collection, London; Mrs. Ferris-Thompson collection; Messrs. Wildenstein collection, New York; Jean Bartholoni collection; Mortimer L. Schiff collection.

492. THE VOTIVE OFFERING TO LOVE (LE VOEU À L'AMOUR). Orléans, Musée de peinture et de sculpture. *Fig.* 203

Canvas, 45×35 cm.

Catalogued: R. Portalis, p. 280.
Literature: Catalogue du Musée d'Orléans, 1876, No. 137; P. de Nolhac, p. 125.
Collections: Marcille sale, 12–13th January 1857, Lot 59 with the title: *Les Peines d'amour*, bought with money from the Deloynes legacy, by the Musée d'Orléans.

493. THE VOTIVE OFFERING TO LOVE (LE VOEU À L'AMOUR). Sketch. Paris, Musée du Louvre. *Fig.* 205

Panel, 23×32 cm.

Exhibited: Troisième Exposition de l'Association des Peintres et des Sculpteurs, 1848; Tableaux principalement du XVIIIe siècle, 1860, No. 144; l'Art du XVIIIe siècle, Georges Petit, 1883, No. 59; Rétrospective d'Art française, Rijksmuseum, Amsterdam, 1926, No. 50; Chefs d'oeuvre de la peinture française du Louvre, Petit Palais, 1946, No. 286.
Catalogued: R. Portalis, p. 292.
Literature: L. Clément de Ris, *Beaux-Arts: l'Exposition de l'Association des Artistes*, in *L'Artiste*, January 1848, p. 194; W. Bürger, *L'Exposition de tableaux de l'Ecole française ancienne*, in *Gazette des Beaux-Arts*, September 1860, p. 347; R. Portalis, pp. 47, 65, 73; P. de Nolhac, p. 116; R. Portalis, *La Collection Walferdin et ses Fragonard*, 1880, Vol. I, p. 297; F. Naquet, *Fragonard*, p. 32; V. Josz, *Fragonard*, p. 112; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 293; J. Guiffrey, *Les Accroissements des Musées, Musée de Louvre*, in *Les Arts*, February 1909, p. 26; G. Grappe, *H. Fragonard*, Vol. I, p. 16; G. Brière, *Musée National du Louvre, Catalogue des peintures, Ecole française*, No. 291A.
Collections: Walferdin sale, 12–16th April 1880, Lot 28 (bt. by Brame); Tabourier sale, 20th–22nd June 1898, Lot 92 (bt. by Huchez); bequeathed in 1908 by Dr. Audeoud.

This picture shows a very peculiar technique, which is quite exceptional in Fragonard's work; it may be a pendant to No. 494, the final painting of *The Bolt* (Van Cramm collection), which has the same size and shows the same technique.

Fig. 203 Cat. No. 492

494. THE BOLT (LE VERROU). Finished sketch. New York, Baroness von Cramm. *Plate* 61

Panel, 24×33 cm.

Exhibited: Loans in Honor of the Ancry Memorial, Wadsworth Atheneum, Hartford, U.S.A., 1934, No. 28; French Painting from the XVth Century to the Present Day, California Palace of the Legion of Honor, San Francisco, 1934, No. 27; Drawings and Paintings of the XVIIIth Century, Grandall Library, Glen Falls, New York, 1941, No. 9.
Catalogued: R. Portalis, p. 291.
Literature: P. de Nolhac, p. 124; R. H. Wilenski, *French Painting*, pp. 155, 160, 161, 163; A. M. Frankfurter, *Drawings by French Masters, the Albert Meyer Collection*, in *Art News*, 8th February 1936, p. 12.

Collections: Inventory of the national depository at Nesle, drawn up by Lebrun, deputy of the Commission Temporaire des Arts, on 27th Germinal to 30th Prairial, An II (16th April to 18th June 1794), No. 6: 'Sketch of a Bolt or panel, by Fragonard' (cf. F. $\frac{17}{}$ 372[x], p. 314). [In the margin 'Jourdan'.]
Jourdan sale, 4th April 1803, Lot 13, '*l'esquisse du sujet agréable déjà connu dans la curiosité* already known among the curious'; B. G. Sage sale, 8th February 1827, Lot 43; Rémusat sale, 1st–3rd April 1833, Lot 171 'sketch'; anonymous sale, 22nd–23rd April 1833, Lot 11; Bertrand sale of Saint-Germain en Laye, 17th March 1854, Lot 7 (bt. by Georges) 'subject known under the name of "The Bolt" ', without measurements; Bertrand sale, 16–17th November 1855, Lot 387 (bt. by H. D.): 'finished sketch'; A. Fauchier-Magnan collection; Messrs. Wildenstein collection, New York.

495. THE BOLT (LE VERROU). Lost. Cf. *Fig.* 204 (engraving)

Canvas, 73×92 cm.

'An interior of a room with a young man and young woman: the former is bolting the door and the other is trying to stop him; the scene takes place near a bed whose disorder tells the rest of the story clearly enough' (Cat. of the Veri sale, 1785).
Engraved: by M. Blot, with the name *Verrouil*, oblong folio size, as a pendant to *Le Contrat*. The engraving was advertised in the *Mercure de France*, June 1784, p. 37; *Journal de Paris*, 1784, p. 533; *Affiches, annonces, avis divers*, 1784, pp. 272, 300; it is mentioned by E. and J. de Goncourt, Vol. III, p. 329; R. Portalis, p. 331, No. 167; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 191; L. Delteil, in G. Grappe, *Fragonard, Liste des estampes exécutées d'après les oeuvres de Fragonard*, p. 75, No. 81; L. Delteil, *Manuel de l'amateur d'estampes au XVIII siècle*, p. 163.
Also engraved: by P. A. Lebeau, on the drawing of L. Binet, oval, stipple; by de Goüy in reduced size; by L. Guyot in reduced size and in colour.
Catalogued: E. and J. de Goncourt, Vol. III, p. 329; R. Portalis, p. 290.
Literature: Salon 1808, in *Annales du Musée*, p. 9; Ch. Blanc, *Histoire des peintres*, Vol. II, p. 10; Lady Dilke, *French Painters of the XVIIIth Century*, p. 62; E. and J. de Goncourt, Vol. III, p. 272; R. Portalis, pp. 62, 66, 118, 187, 192, 195; P. de Nolhac, pp. 59, 124; V. Josz, *Fragonard*, pp. 106, 108, 111, 178, 243, 250; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art ancien et moderne*, Vol. XXI, 1907, pp. 6, 102, 288, 294; G. Kahn, *La Peinture galante en France au XVIIIe siècle*, p. 32; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 216; C. Brinton, *Modern Artists*, p. 10; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 28; L. Larguier, *En compagnie des vieux peintres*, p. 30; H. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, pp. 53, 58; J. Villain, *Fragonard*, p. 3.

Fig. 204 Cat. No. 495

Fig. 205 Cat. No. 493

Collections: Marquis de Véri collection, probably commissioned by the owner (Ch. Blanc says that 'the Marquis de Véri, already having a fine Fragonard *Adoration of the Shepherds*, No. 88, wanted to obtain a pendant for it; Fragonard promised . . . and sent '*The Bolt*'); Marquis de Véri sale, 12th December 1785, Lot 37 (3,950 livres, bt. by Lebrun); Grimod de Lareynière sale, November 1792, Lot 28 (3,010 livres, with mention of the Véri provenance).

496. THE VOW OF LOVE (LES SERMENT D'AMOUR). London, Private Collection. *Plate* 114

Oval canvas, 64×55 cm.

Engraved: by Mathieu, as a pendant to *La Bonne mère*, by de Launay (cf.: *Mercure de France*, July 1786, p. 192; *Journal de Paris*, 1786, p. 775; R. Portalis, p. 330, No. 154; L. Delteil, *Liste des estampes gravées d'après Fragonard*, in G. Grappe, *Fragonard*, Vol. II, No. 72; G. Bourcard, p. 209); in stipple by Audebert, usually in colour, hand-printed 'cf. R. Portalis, p. 330, No. 155); L. Delteil, *Manuel de l'amateur d'estampes*, p. 163).
Exhibited: Ausstellung von Meisterwerken alter Malerei aus Privatbesitz, Staedelsches Kunst-Institut, Frankfurt am Mein, 1925, No. 270.
Catalogued: R. Portalis, p. 288.
Literature: E. and J. de Goncourt, Vol. III, p. 270; R. Portalis, pp. 47, 70, 75; P. de Nolhac, p. 116; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 166; P. Lefort, *La Collection B. Narischkine*, in *Gazette des Beaux-Arts*, 1883, Vol. I, p. 223; F. Naquet, *Fragonard*, p. 32; J. Raynard, *Une Collection Russe*, in *L'Art*, 1883, Vol. II, p. 236; Lady Dilke, *French Painters of the XVIIIth Century*, p. 62; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 286; C. Mauclair, *Fragonard*, in *L'Art et les Artistes*, 1906, p. 191; L. de Fourcaud, *H. Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, pp. 222, 293; C. Brinton, *Modern Artists*, p. 10; L. Guerry-Brion, *Fragonard*, n.p.

We cannot be certain if the original engraved was the present picture: however, although the writer has not seen the picture for some time, he regards it as the original which has been copied so often.

Collections: no doubt in anonymous sale, 4–5th March 1842, Lot 72 (as 'Engraved' without measurements); Saint sale, 4th May 1846, Lot 62 (bt. by the Duc de Narbonne); Duc de Narbonne sale, 24–25th March 1851, Lot 26; Horsin-Déon sale, 26th March 1868, Lot 11; Marischkine sale, 5th April 1883, Lot 14 (bt. by F. de Rothschild); Baron G. de Rothschild collection; Baronne W. de Rothschild, Frankfurt am Main; James A. de Rothschild collection, London.

497. THE SACRIFICE OF THE ROSE (LE SACRIFICE DE LA ROSE). Private Collection. *Plate* 115

Panel, 54×43 cm.

Engraved: by H. Gérard, in stipple, upright folio, as a pendant to *L'Amour la consume*, engraved by Chaponnier (cf.: *Journal de Paris*, 1793, suppl. No. 42, I; *Affiches, Anonces et Avis divers*, 1793, pp. 3.106, 3.107; E. and J. de Goncourt, Vol. III, p. 327; R. Portalis, p. 330; L. Delteil, *Liste des estampes gravées d'après Fragonard*, in G. Grappe, *Fragonard*, Vol. II, p. 73, No. 69; G. Bourcard, *Les Estampes du XVIIIe siècle*, p. 213).
Exhibited: Art Provençal, Marseille, 1907, No. 534; Fragonard, 1921, No. 66 (J. Bartholoni collection).
Catalogued: E. and J. de Goncourt, Vol. III, p. 327; R. Portalis, p. 288.
Literature: Le Hir, *Journal des amateurs*, 1882, p. 204; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 286; C. Brinton, *Modern Artists*, p. 10; P. de Nolhac, p. 117; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *Renaissance de l'Art français*, July 1921, p. 362; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 216; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 29; H. Algoud, *Fragonard*, p. 15; L. Guimbaud, *Fragonard*, p. 54; L. Guerry-Brion, *Fragonard*, n.p.

Fig. 206 ad Cat. No. 497

Fig. 207 Cat. No. 498

Collections: Godefroy sale, 14th December 1813, Lot 46; Denon sale, 1st May 1826, Lot 153; Brunet-Denon sale, 2nd February 1846, Lot 329; A. A. sale, 31st March 1882, Lot 18 (bt. by Daupias); Daupias sale, 16th May 1892, Lot 14; may have been in S. . . . sale, 14th June 1900, Lot 5; Deutsch de la Meurthe collection; Messrs. Wildenstein collection; David-Weill collection; J. Bartholoni collection; Dutasta sale, 3rd–4th June 1926, Lot 64 (bt. by Lesieur); Lesieur collection; sale of R. R. . . . estate, 5–6th June 1946, Lot 14.
Another version, which we have been unable to see, was in the following sales and collections: Forbin Janson sale, 12th June 1841, Lot 28; bought in London, Santamaria collection, Buenos Aires, 1890; sale of the estate of Mme. Susana Rodriguez de Quintana, widow of the Ex-President of the Republic, D. Manuel Quintana, 28th November 1930, Lot 46; D. Matias Errazuriz collection, Buenos Aires. It is now in the National Museum of Decorative Arts in Buenos Aires. Fig. 206.

498. THE SACRIFICE OF THE ROSE (LE SACRIFICE DE LA ROSE). Private Collection. *Fig.* 207

Canvas, 59×49 cm.

Exhibited: Tableaux principalement du XVIIIe siècle, 1860, No. 140.
Catalogued: R. Portalis, p. 288.
Literature: P. de Nolhac, p. 117.

Collections: Walferdin sale, 12–16th April 1880, Lot 57 (bt. by Comte de Ganay); Greffulhe collection; Duc de Gramont collection.

499. THE OFFERING TO LOVE, or THE SACRIFICE OF THE ROSE (L'OFFRANDE À L'AMOUR, OU LE SACRIFICE DE LA ROSE). New York, Messrs. Wildenstein. *Fig.* 208

Canvas, 31×24 cm.

Catalogued: E. and J. de Goncourt, Vol. III, p. 327; R. Portalis, p. 288.
Literature: P. de Nolhac, p. 117; V. Josz, *Fragonard*, p. 23.

The *Sacrifice of the Rose* belonged to Melle Gérard in 1824; it seems that this was the only Fragonard in that artist's collection at the time.

Collections: No doubt in Gérard sale, 11–12th February 1842, Lot 1, with the title *Sacrifice de la Rose*; may have been in Destouches sale, 4–5th March 1847, Lot 6, with the title *Sacrifice de la Rose*; may have been in anonymous sale, 27th February 1852, Lot 36, with the title

Fig. 208 Cat. No. 499

Fig. 209 Cat. No. 501

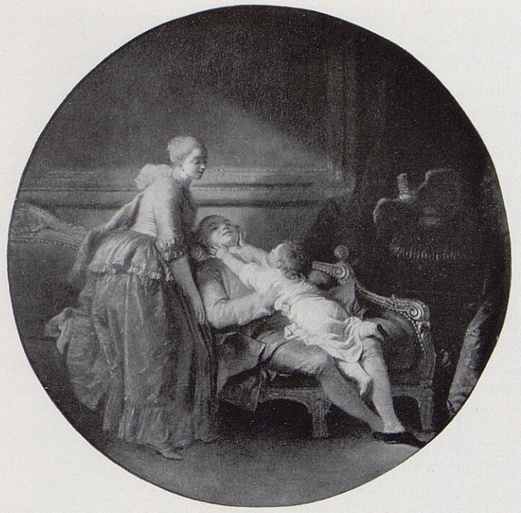


Fig. 210 Cat. No. 502

Sacrifice to Love, first sketch by the master; C. Marcille collection (on the back of the picture was the label 'C. M. 41'); C. Marcille sale, 12–13th January 1857, Lot 54; Walferdin sale, 12–16th April 1880, Lot 58 (bt. by Paillard); Paillard collection; anonymous sale, 9th April 1892, Lot 16; C. Groult collection.

500. THE HAPPY SPOUSES (LES HEUREUX ÉPOUX). Still to be identified.

Literature: 26th January 1793. Inventory of objects placed by the Commission des Monuments in the little Hotel d'Angivillier, rue de l'Oratoire, second floor: '*Les heureux époux*, par Fragonard' (cf.: A.N.,F.^{17}1036^{A}, file 3, and A.N.,F.^{17}1032, file 7).

501. THE HAPPY HOUSEHOLD (L'HEUREUX MÉNAGE). Sketch. M. Penard y Fernandez. *Fig.* 209

Round canvas, 34 cm. diameter.

Exhibited: Salon de la Correspondance, 1783; French Art, 1200–1900, Royal Academy, London, 1932, No. 235; Three French Reigns, Sir Philip Sassoon's Residence, London, 1933, No. 11; Esquisses, maquettes, projets et ébauches de l'Ecole française du XVIIIe siècle, Cailleux, 1934, No. 37 (mentions two pictures of the same subject having belonged to Didot); l'Art français au XVIIIe siècle, Copenhagen, Palace of Charlottenborg, 1935, No. 74; Internationale d'Art ancien, Amsterdam, 1936, No. 50; Chefs d'oeuvre de l'Art français, Musée d'Art moderne, 1937, No. 163.
Catalogued: E. and J. de Goncourt, Vol. III, p. 318; R. Portalis, p. 288: 'Scène de famille.'
Literature: Les Nouvelles de la République des Lettres et des Arts, November 1783, p. 313, on the occasion of the Exhibition at the Salon de la Correspondance, and p. 327; M. Le Hir, *Journal des amateurs d'objets d'art et de curiosité*, 1860, Vol. VII, p. 834; G. Wildenstein, *Fragonard et les Expositions de son temps*, in *Mélanges*, Vol. II, p. 20: 'Nouvelles de la République des Lettres et des Arts, 1783, p. 313. It is probable that the canvas found in the William Salomon collection at New York is the final picture done after this sketch.'
On the back, on the stretcher, is the following inscription: 'To the illustrious Sir Thomas Lawrence, originator of the only interesting way of painting portraits, a way which consists of choosing what is fine in the better aspect, never too ungraceful, even with sitters who have not been blest by nature. Marie-Antoine Didot, grateful lover of art, Paris, 15th November 1825, quai Malaquais, No. 17.'
Collections: Antoine Vestier, the painter, collection (1783); M. A. A. Didot collection, until 1825, then given to Sir Thomas Lawrence. (?).

502. THE HAPPY HOUSEHOLD (L'HEUREUX MÉNAGE). New York, Messrs. Wildenstein. *Fig.* 210

Round canvas, 34 cm. diameter.

Exhibited: Fragonard, Wildenstein, New York, 1914, No. 15; French Painting of the XVIIIth Century, Institute of Arts, Detroit, 1926, No. 23 (lent by M. Edwin A. Shewan); Fragonard, Berne, 1954, No. 43,
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 279.
Literature: Vente de la collection de feu comte d'Houdetot, in *Gazette des Beaux-Arts*, 1860, Vol. I, p. 115; P. de Nolhac, p. 127; Le Hir, *Vente du comte d'Houdetot*, in *Journal des amateurs*, 1860, p. 83; Le Hir, *Vente du comte d'Houdetot*, in *Lotus Magazine*, March 1914, pp. 396, 397; G. Wildenstein, *Fragonard et les expositions de son temps*, in *Mélanges*, Vol. II, p. 20; *Salomon Sale*, in *Art News*, 14th April 1923, p. 4.

Collections: Guillaumot sale, 15th January 1808, Lot 10; Didot sale, 6th April 1825, Lot 135; Comte d'Houdetot sale, 9th May 1859, Lot 42: *Scène de famille* (without measurements); William Salomon, sale, New York, 4–7th April 1923, Lot 84 (bt. by Mr. Edwin A. Shewan); Edwin A. Shewan collection, New York; Michael van Beuren collection, New York.

503. PORTRAIT OF CONSTANCE DE LOWENDAL, COMTESSE DE TURPIN DE CRISSÉ (PORTRAIT DE CONSTANCE DE LOWENDAL, COMTESSE DE TURPIN DE CRISSÉ). São Paulo, Brazil, Museu de Arte. *Plate* 116

Oval canvas, 64×54 cm.

The sitter was daughter of the Maréchal de Lowendal, and wife of Comte de Turpin de Crissé, general, tactician and translator of the *Commentaries of Caesar* (1785). She was the mother of Théodore Turpin de Crissé, painter (born in 1782), the Musée d'Angers donor.
Exhibited: Metropolitan Museum, New York (in store from 20th March 1939, till 10th December 1944); Chefs d'oeuvre du Musée d'Art de São Paulo, Orangerie, 1953–54, No. 19; Meisterwerke des Museums São Paulo, Kunstmuseum, Berne, 1954, No. 19; Masterpieces from the São Paulo Museum of Art, Tate Gallery, London, 1954, No. 24; Meisterwerke aus dem Museu de Arte in São Paulo, Kunsthalle, Dusseldorf, 1954, No. 34; Dipinti del Museo d'Arte di São Paulo del Brasile, Palazzo Reale, Milan, 1954–55, No. 34.
Literature: Loan of Charles E. Dunlap, in *Metropolitan Museum Bulletin*, New York, May 1939, p. 130.

Collections: Turpin de Crissé collection, Château d'Egligny, near Provins; willed by the Countess to Comte de Menou: 'My oval portrait painted in oils' (Minutier Central, Et. XLII, 1.628), left to the

family by the Count who had the choice between this and another by Judlin (?); Mme. le Couttey de la Forest collection, descendant of the Comtesse de Turpin de Crissé; M. M. Wildenstein collection, New York; E. J. Berwind collection; Charles E. Dunlap collection, New York; Messrs. Wildenstein; ambassador Assis de Chateaubriand for the Museum of São Paulo.

504. PORTRAIT OF MADAME BERGERET DE NORINVAL (PORTRAIT DE MADAME BERGERET DE NORINVAL). Paris, Musée Cognacq-Jay. *Plate* 117

Oval canvas, 60×50 cm.

Literature: A. Frappart, *Les Grandes ventes*, in *Les Arts*, April 1912, p. 12; Seymour de Ricci, *Musée Cognacq-Jay, Catalogue*, 1929, No. 30; E. Jonas, *Collection léguées à la ville de Paris, par E. Cognacq*, 1930, No. 30.

This picture, for a long time known as the portrait of a Mme. de Norenval, reader to Queen Marie-Antoinette, no doubt represents Mme. Bergeret de Norinval, wife of Adelaide-Etienne Bergeret, the nephew of Bergeret de Grancourt, who never held a post at the Court.

Collections: Cogniard collection; Mme. Dumay collection; Messrs. Wildenstein collection; Mme. Roussel sale, 25–28th March 1912, Lot 8 (bt. by Stettiner); Ernest Cognacq collection.

505. ROSALIE AS FANCHON THE HURDY-GURDY PLAYER (ROSALIE EN FANCHON LA VIELLEUSE). Mrs. Edward Esmond. *Fig.* 211

Canvas, 43×30 cm.

Exhibited: L'Art au XVIIIe siècle, Georges Petit, 1883, No. 51; Portraits de femmes et d'enfants, Ecole des Beaux-Arts, 1897, No. 61; Rétrospective de la ville de Paris, 1900, No. 123; Chardin-Fragonard, 1907, No. 121; l'Art français au XVIIIe siècle, Royal Academy of Art, Berlin, 1910, No. 296; Fragonard, 1921, No. 68; Réhabilitation du sujet, Seligmann, 1934, No. 25.
Catalogued: R. Portalis, p. 277.
Literature: A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 115 bis; P. de Nolhac, p. 48; P. de Nolhac, *Fragonard et Chardin*, in *Les Arts*, July 1907, No. 43; L. de Fourcaud, *Honoré Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 294; G. Wildenstein, *L'Exposition Fragonard au Pavillon de Marsan*, in *La Renaissance*, July 1921, p. 362; H. Algoud, *Fragonard*, p. 15; M. Pitsch, *Essai de catalogue sur l'iconographie de la vie populaire au XVIIIe siècle*, pp. 87, 88, No. 292; L. Guerry-Brion, *Fragonard*, n.p.

Fragonard, who had painted the portrait of the famous hurdy-gurdy player about 1752, here paints his daughter dressed up as the hurdy-gurdy player, Fanchon.

Collections: May have been in de M. . . . sale, 10th January 1818, Lot 16; Simonet sale, 7–8th May 1863, Lot 34; Rothan sale, 29th–31st May 1890, Lot 148 (bt. by Rutter); Lehmann sale, 8th June 1925, Lot 20 (bt. by Guiraud).

506. THE CHILD WITH THE CURIO, PRESUMED TO BE A PORTRAIT OF EVARISTE FRAGONARD (ENFANT À LA CURIOSITÉ, PORTRAIT PRÉSUMÉ D'EVARISTE FRAGONARD). Portland (Oregon), Portland Art Museum. *Plate* 118

Canvas, 40×30 cm.

Pendant to *Girl with a Marmot*, No. 507.

Exhibited: Fragonard, Wildenstein, New York, 1914, No. 17; Fragonard, 1921, No. 73; Paintings and Drawings of the French XVIIIth Century School, Wildenstein, New York, without date, No. 17.
Literature: M. Pitsch, *Essai de catalogue sur l'iconographie de la vie populaire à Paris au XVIIIe siècle*, No. 94; *Accessions of American and Canadian Museums*, in *Art Quarterly*, April–June 1954, p. 413; T. C. Colt Jr. in *Bulletin of the Portland Art Museum*, June 1954, pp. 1, 2.

Collections: Ménage de Pressigny collection, seized in 1793 at the house of the émigré Pressigny, rue des Jeuneurs and restored to his family (A.N. $0^2$402, fol. 73); Comte de Malterre collection; Guérault collection; Messrs. Wildenstein collection, New York; J. R. Bowles collection, Portland; gift of Mrs. Berenice C. Bowles and Mrs. Marion Bowles Hollis to the Portland Museum.

507. GIRL WITH MARMOT, PRESUMED TO BE A PORTRAIT OF ROSALIE FRAGONARD (JEUNE FILLE À LA MARMOTTE, PORTRAIT PRÉSUMÉ DE ROSALIE FRAGONARD). Portland (Oregon), Portland Art Museum. *Plate* 119

Fig. 211 Cat. No. 505

Canvas, 40×30 cm.
Pendant to *Child with the Curio*, No. 506.

Exhibited: Fragonard, Wildenstein, New York, 1914, No. 16; Fragonard, 1921, No. 72; Paintings and Drawings of the French XVIIIth-Century School, Wildenstein, New York, No. 16.
Literature: M. Pitsch, *Essai de catalogue sur l'iconographie de la vie populaire à Paris au XVIIIe siècle*, No. 293; T. C. Colt Jr., in *Bulletin of the Portland Art Museum*, June 1954, pp. 1, 2; *Accessions of American and Canadian Museums*, in *Art Quarterly*, April–June 1954, p. 413.

Collections: Ménage de Pressigny collection, seized in 1793 at the house of the émigré Pressigny, rue des Jeuneurs, and restored to his family (A.N. $0^2$402, fol. 73); Comte de Malterre collection; Guérault collection; Messrs. Wildenstein collection; J. R. Bowles collection, Portland; gift of Mrs. Berenice C. Bowles and Mrs. Marion Bowles Hollis to the Portland Museum.

508. GIRL WITH A MARMOT, PRESUMED TO BE A PORTRAIT OF ROSALIE FRAGONARD (JEUNE FILLE À LA MARMOTTE, PORTRAIT PRÉSUMÉ DE ROSALIE FRAGONARD). Moscow, Museum of Fine Arts. *Fig.* 212

Copper, 32×24 cm.
Pendant to *Little boy with the Curio*, No. 509.

Exhibited: Art francais des XIIe au XXe siècle, Moscow, 1956, p. 60 of the catalogue.

Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 285.
Literature: Inventaire du Musée du prince Iousoupov, 1839, No. 243; P. de Nolhac, p. 131; *Trésors d'Art en Russie*, Vol. VI, 1906, pp. 200, 201; *Inventaire de la collection Iousoupov*, 1920, No. 43; S. Ernst, *La Collection Iousoupov, Ecole française*, 1926, p. 126; L. Réau, *Catalogue de l'Art français*, in *Les Musées russes*, p. 78, No. 527; *Catalogue de l'Exposition des dessins de Fragonard*, 1931, No. 61, mentioned in connection with a drawing in the Albertina: *Rosalie en savoyarde*; Ch. Sterling, *Musée de l'Ermitage, la Peinture française de Poussin à nos jours*, p. 52.

Fig. 212 Cat. No. 508

Fig. 213 Cat. No. 509

Collections: Marquis de Veri sale, 12th December 1785, Lot 41 (400 livres, together with its pendant, bt. by Paillet); anonymous sale, 28th April 1790, Lot 44 (together with its pendant); Prince Iousoupov collection, Leningrad.

509. LITTLE BOY WITH A CURIO, PRESUMED TO BE A PORTRAIT OF EVARISTE FRAGONARD (PETIT GARÇON À LA CURIOSITÉ, PORTRAIT PRÉSUMÉ D'EVARISTE FRAGONARD. Private Collection. *Fig.* 213

Copper, 31×24 cm.
Pendant to *Girl with a Marmot*, No. 508.

Exhibited: Réhabilitation du sujet, Seligmann, 1934, No. 24 (erroneously as Comte de Malterre collection); l'Art français au XVIIIe siècle, Palace of Charlottenborg, Copenhagen, 1935, No. 70.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 285.
Literature: Inventaire du Musée du prince Iousoupov, 1839, p. 50, No. 239; P. de Nolhac, p. 131; *Trésors d'art en Russie*, Vol. VI, 1906, pp. 200, 201; *Inventaire de la collection Iousoupov*, 1920, No. 42; S. Ernst, *La Collection Iousoupov, Ecole française*, p. 126; L. Réau, *Catalogue de l'Art français dans les Musées russes*, p. 78, No. 526; *Catalogue de l'Exposition de dessins de Fragonard*, 1931, No. 61, mentioned in connection with an Albertina drawing showing the artist's daughter in Savoyard costume.

Collections: Marquis de Veri sale, 12th December 1785, Lot 41 (400 livres, together with its pendant, by Paillet); anonymous sale, 28th April 1790, Lot 44 (together with its pendant); Prince Iousoupov collection, Leningrad.

We have mentioned these two paintings, which we have been unable to see, although some replicas on copper, though sold during Fragonard's lifetime, are lacking in quality and seem to be copies by Saint-Non.

VIII

THE LAST YEARS · STAY AT GRASSE · COLLABORATION WITH MLLE GÉRARD

1789—1806

510. YOUNG WOMAN WITH A PIGEON, or PORTRAIT OF ROSALIE FRAGONARD (JEUNE FEMME À LA COLOMBE, OU PORTRAIT DE ROSALIE FRAGONARD). Messrs. Wildenstein, New York. *Fig.* 214

Oval canvas, 59×65 cm.

Exhibited: Masterpieces of French Painting through five Centuries, Isaac Delgado Museum of Art, New Orleans, 1953–54, No. 40.

Collections: Mme. d'Orbigny Bernon collection; Melle de la Gonterie collection; private collection, Nantes; Comtesse la Morelie collection.

Fig. 214 Cat. No. 510

511. PORTRAIT OF A CHILD (PORTRAIT D'ENFANT). New York, Charles E. Dunlap. *Fig.* 215

Canvas on panel, 13×12 cm.

Collections: C. Marcille collection (collection label: C. M. No. 108); Walferdin sale, 12–16th April 1880, Lot 95 or 96; Groult collection; Messrs. Wildenstein collection, New York.

512. HEAD OF A YOUNG CHILD (TÊTE DE JEUNE ENFANT). New York, Mrs. George F. Baker. *Fig.* 216

Panel, 16×12 cm.

Collections: Perhaps in anonymous sale, 20th December 1830, Lot 60 (without size); Cornac sale, 18th February 1850, Lot 45: *Tête de jeune garçon, tableau très fin et sur bois*, de Ribeyre sale, 26th March 1872, Lot 39: 'Petite tête de jeune garçon.'

513. CHILD IN A PLUMED HAT (ENFANT AU CHAPEAU À PLUMES). New York, Private Collection. *Fig.* 217

Canvas, 22×16 cm.

Collections: [Dufresne, Lahaudé, Henry] sale, 4th December 1821, Lot 50; Messrs. Wildenstein collection, New York.

514. PORTRAIT OF A CHILD WITH A COLLAR (PORTRAIT D'ENFANT À LA COLLERETTE). Private Collection. *Fig.* 218

Canvas, 39×31 cm.

Exhibited: La Jeunesse, Charpentier, 1928, No. 41.

Collections: May have been in Hiestaut sale, 26–27th December 1837, Lot 46: *Enfant de carnation blonde et ajusté d'une collerette* (28 livres); X. . . . sale, 14th June 1920, Lot 16 (as by H. P. Danloux); S. E. Soulas collection.

515. LITTLE BOY, PERHAPS THE ARTIST'S SON, EVARISTE (JEUNE GARÇON, PEUT-ÊTRE LE FILS DE L'ARTISTE, ÉVARISTE). Cleveland, Ohio, Museum of Art. *Plate* 120

Panel, 21×17 cm.

Exhibited: Tableaux et dessins de l'Ecole française, principalement du XVIIIe siècle, 1860, No. 146.
Catalogued: R. Portalis, p. 281.
Literature: P. de Nolhac, p. 114; H. S. Francis, *Paintings in the Rogers Gift*, in *Cleveland Museum Bulletin*, April 1942, pp. 66, 67.

Collections: Walferdin sale, 12–16th April 1880, Lot 4 (bt. by Comte Cahen d'Anvers); Comte Cahen d'Anvers collection; Messrs. Wildenstein collection, New York; Nicolas Ambatielos collection; Grace Rainey Rogers collection.

Fig. 215 Cat. No. 511

Fig. 216 Cat. No. 512

Fig. 217 Cat. No. 513

516. THE FAIR CHILD, PRESUMED TO BE A PORTRAIT OF ALEXANDER-EVARISTE, THE ARTIST'S SON (L'ENFANT BLOND, PORTRAIT PRÉSUMÉ D'ALEXANDRE-ÉVARISTE, FILS DE L'ARTISTE, 1780–1850.) Private Collection. *Fig.* 223

Canvas, 32×24 cm.

Engraved: by F. Jasinski, for the work by R. Portalis.
Exhibited: l'Art du XVIIIe siècle, Georges Petit, 1883, No. 57.
Catalogued: E. and J. de Goncourt, Vol. III, p. 334; R. Portalis, p. 276.
Literature: R. Portalis, p. 114; P. de Nolhac, p. 115; V. Josz, *Fragonard*, p. 152; C. Mauclair, *Fragonard*, p. 60; F. Naquet, *Fragonard*, p. 46; Lady Dilke, *French Painters of the XVIIIth Century*, p. 67; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 291, *Wallace Collection Catalogues, Pictures . . .*, 1928, No. 412, mentioned in connection with *The Child dressed as a Pierrot* (No. 520 below).

Collections: Walferdin sale, 12–16th April 1880, Lot 18; Vicomtesse de Courval collection; Princesse de Poix collection; Duc de Mouchy collection.

517. PORTRAIT OF A CHILD (PORTRAIT D'ENFANT): ÉVARISTE FRAGONARD? Private Collection. *Fig.* 219

Panel, 11×9½ cm.

Collections: Princesse Gagarine, Paris: private collection.

518. PORTRAIT OF A YOUNG MAN WITH A COLLAR (PORTRAIT DE JEUNE HOMME À LA COLLERETTE). Paris, Musée Cognacq-Jay. *Fig.* 220

Oval canvas, 45×37 cm.

Exhibited: Chardin-Fragonard, 1907, No. 97.
Catalogued: R. Portalis, p. 286.
Literature: P. de Nolhac, p. 115; Seymour de Ricci, *Musée Cognac-Jay, Catalogue*, 1929, No. 31; E. Jonas, *Collections léguées à la ville de Paris, par E. Cognacq*, 1930, No. 31.

Collections: Carrier sale, 9–10th March 1846, Lot 92; Nathan Wildenstein collection; Muhlbacher sale, 13–15th May 1907, Lot 22 (bt. by Stettiner); Ernest Cognacq collection.

519. CHILD HOLDING SOME CHERRIES (JEUNE ENFANT TENANT DES CERISES). New York, Charles Dunlap. *Fig.* 221

Oval canvas, 43×32 cm.

Exhibited: l'Enfance, Petit Palais, 1901, No. 69; Fragonard, 1921, No. 71; David-Weill, Pictures, Wildenstein, New York, 1937, No. 14; Portraits of Children, Museum of Modern Art, Washington, 1938, No. 10; Masterpieces of Painting, Museum of Fine Arts, Montreal,

Fig. 218 Cat. No. 514

1942, No. 49; The XVIIIth Century Art of France and England, Museum of Fine Arts, Montreal, 1950, No. 22.
Catalogued: E. and J. de Goncourt, Vol. III, p. 333.
Literature: R. Portalis, p. 114; P. de Nolhac, p. 115; V. Josz, *Fragonard*, p. 153; F. Naquet, *Fragonard*, p. 46; R. Portalis, *L'Exposition de l'Enfance*, in *Gazette des Beaux-Arts*, 1901, Vol. II, p. 10; A. Dayot, *La Peinture française au XVIIIe siècle*, p. 224; R. Nevill, *H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; G. Henriot, *Collection David-Weill, Peintures*, Vol. I, pp. 119, 120; H. Algoud, *Fragonard*, p. 16; L. Guerry-Brion, *Fragonard*, n.p.

Collections: M. Prault sale, 27th November 1780 (38×30 cm., 48 livres 3 sols); may have been in Leroy de Senneville sale, 26th April 1784, Lot 31 (32×24 cm., 59 livres 19 sols); Mme. Charras collection; Eugène Glaenzer collection; D. David-Weill collection.

520. A BOY DRESSED AS A PIERROT, wrongly called THE FAIR-HAIRED CHILD, PORTRAIT OF EVARISTE FRAGONARD (L'ENFANT COSTUMÉ EN PIERROT, intitulé à tort L'ENFANT BLOND, PORTRAIT D'EVARISTE FRAGONARD). London. Wallace Collection. *Plate* 121

Canvas, 60×50 cm.
Pendant to *Girl with the Pearl Necklace*, No. 521.

Exhibited: Bethnal Green Museum, 1872, No. 491.
Catalogued: R. Portalis, p. 280: *Le jeune écolier.*
Literature: P. Sentout, *Catalogue raisonné d'une . . . Collection de tableaux qui composaient le Cabinet de M. de Livois, Angers*, 1791, No. 245; L. Dussieux, *Les Artistes français à l'étranger*, p. 329; P. de Nolhac, p. 114; V. Josz, *Fragonard*, p. 152; A. Michel, *Les Fragonard de la collection Wallace*, in *Les Arts*, July 1902, p. 5; A. L. Baldry, *La Collection Wallace*, p. 79; A. Dayot and L. Vaillat, *L'Oeuvre de J. B. S. Chardin et de J. H. Fragonard*, No. 79 (with the mistake: Walferdin sale); G. Grappe, *H. Fragonard*, Vol. I, p. 120; *Wallace Collecion Catalogues, Pictures*, 1928, No. 412; R. Planchenault, *La Collection du marquis de Livois*, in *Gazette des Beaux-Arts*, July 1933, p. 22; L. Guerry-Brion, *Fragonard*, n.p.

Fig. 219 Cat. No. 517

Collections: de Livois sale, 1791, Lot 245, together with its pendant; may have been in Mantion and Wagner sale, 8th February 1841, Lot 65: *Enfant en pierrot* (without measurements); C. Cope sale, 8th June 1872, Lot 34 (as by Boucher, bt. by C. Davis for Sir Richard Wallace).

Fig. 220 Cat. No. 518

Fig. 221 Cat. No. 519

521. GIRL WITH A PEARL NECKLACE, PORTRAIT OF ROSALIE FRAGONARD? (LA JEUNE FILLE AU COLLIER DE PERLES, PORTRAIT DE ROSALIE FRAGONARD?). Los Angeles, California, County Museum of Art. *Fig.* 222

Canvas, 59×49 cm.
Pendant to *The Child dressed as a pierrot*, No. 520.

Exhibited: Opening Exhibition, Springfield Museum of Fine Arts, 1933, No. 46; Five Centuries of European Art, Los Angeles Museum of Art, 1933, No. 33; Loan Exhibition of International Art, Los Angeles Art Association, 1937, No. 83; The Great Tradition of French Painting, Wildenstein, New York, 1939, No. 23; Old Master Paintings from California Museums, Santa Barbara Museum of Art, 1951, No. 22.
Literature: P. Sentout, *Catalogue raisonné d'une . . . Collection de tableaux qui composaient le Cabinet de M. de Livois*, Angers, 1791, No. 245; P. de Nolhac, p. 113; R. Planchenault, *La Collection du Marquis de Livois*, in *Gazette des Beaux-Arts*, July 1933, p. 22; J. Robiquet, *La femme dans la peinture française XVe–XXe siècles*, p. 124.

Collections: de Livois sale, 1791, Lot 245 (together with its pendant); T. Emmerson sale, London, May 1854 (bt. by Vicomte Chaplin); John Gylby Uppleby, Esq., Barrow-on-Humber, Leeds, 1861 (bt. by Rutley); Messrs. Wildenstein collection, New York; W. Randolph Hearst collection; Miss Marion Davis collection.

Fig. 222 Cat. No. 521

522. THE CONTRACT (LE CONTRAT). Lost. Cf. *Fig.* 224

Canvas, 46×55 cm.

Engraved: by Maurice Blot in 1792, after the picture by Fragonard 'and as a pendant to *The Bolt*, which was engraved by the same artist some years ago' (*Affiches, Annonces, Avis divers*, 1792, p. 124). The engraving is also known under the title *Promesse de mariage*, announced as forthcoming in *Affiches, Annonces, Avis divers*, October 1786, No. 2646, and in the *Gazette de France*, 6th October 1786; in *Journal de Paris*, 1792, suppl., No. 8; in *Mercure de France*, February 1792, p. 60. It is quoted in R. Portalis and H. Beraldi, *Les graveurs du XVIIIe siècle*, Vol. I, pp. 193, 194; G. Bourcard, *Guide de l'amateur d'estampes*, p. 192; E. and J. de Goncourt, Vol. III, p. 331; R. Portalis, p. 324, No. 48; L. Delteil, *Manuel de l'amateur d'estampes*, p. 163; L. Delteil in G. Grappe, *Fragonard, Liste des estampes exécutées d'après les oeuvres de Fragonard*, p. 63, No. 25. Engraved also by L. Guyot in smaller size and in colour.
Catalogued: E. et J. de Goncourt, Vol. III, p. 331.
Literature: A. Landon, *Salon de 1808*, in *Annales du Musée*, p. 9; E. et J. de Goncourt, Vol. III, p. 272; R. Portalis, pp. 75, 118; F. Naquet, *Fragonard*, p. 48; V. Josz, *Fragonard*, pp. 226, 227; C. Mauclair, *Fragonard*, pp. 32, 59; J. T. Foster, *French Art from Watteau to Prud'hon*, Vol. III, p. 48; L. de Fourcaud, *Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 295; G. Kahn, *La peinture galante en France au XVIIIe siècle*, p. 28 (identifies the woman as Marguerite Gérard); C. Brinton, *Modern*

Fig. 223 Cat. No. 516

Fig. 224 Cat. No. 522

Artists, p. 10; *L'Art et les moeurs en France*, p. 95; G. Grappe, *Fragonard*, Vol. I, p. 27; J. Renouvier, *Histoire de l'Art pendant la Révolution*, p. 166.

We have been unable to inspect again a version of the same subject, of a delicate finish which might suggest the collaboration of Mlle. Gerard or a copy (canvas, 46×55 cm.) which was exhibited at the Alsaciens-Lorrains, 1874, No. 61, catalogued by Portalis, p. 274, and passed through the following sales: collection of the Comte de Perregaux; Perregaux sale, 8–9th December 1841 (not numbered in the catalogue; bt. by J. Duclos); sold by Duclos to the Marquise d'Hautpoul on 19th April 1856; Hautpoul sale, 29th June 1905, No. 42 (bt. by the Comtesse d'Hautpoul); anonymous sale, 5th June 1908, No. 2.

523. THE STOLEN KISS (LE BAISER À LA DEROBÉE). Leningrad, Hermitage. *Plate* 124

Canvas, 46×55 cm.

Engraved: by N. Fr. Regnault, in stipple as a pendant to *The Bolt*, folio size, oblong; there are some impressions coloured with the brush, and others printed in colour. Advertised in *Mercure de France*, June 1788, p. 95; *Journal de Paris*, June 1788, p. 666; *Journal général de France*, 1788, p. 274. Mentioned in G. Bourcard, *Manuel de l'amateur d'estampes*, p. 215; E. and J. de Goncourt, Vol. III, p. 328; R. Portalis, p. 322, No. 25; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 57, No. 14.
Exhibited: Les Chefs d'oeuvres de l'Art français, Musée d'Art moderne, 1937, No. 165; Art français du XIIe au XXe siècle, Moscow, 1956, p. 60 of the catalogue.
Catalogued: R. Portalis, p. 271.
Literature: A. Landon, Salon 1808, in *Annales du Musée*, p. 9; *Ancien inventaire du Palais de Lazienski*, No. 77; *Article Anonyme*, in *Revue Universelle des Arts*, April–September 1856, p. 58; Ch. Blanc, *Histoire des peintres de l'Ecole française*, Vol. II, p. 10; E. and J. de Goncourt, *Fragonard*, in *Gazette des Beaux-Arts*, 1865, Vol. I, p. 140; L. Dussieux, *Les Artistes français à l'étranger*, p. 533; E. and J. de Goncourt, Vol. III, p. 270; R. Portalis, p. 72; E. Somov, *Catalogue Musée de l'Ermitage*, No. 1845; V. Josz, *Fragonard*, p. 119; R. Nevill, *J. H. Fragonard*, in *The Burlington Magazine*, 1903, Vol. III, p. 290; L. de Fourcaud, *J. H. Fragonard*, in *Revue de l'Art*, Vol. XXI, 1907, p. 300; A. Dayot, *La Peinture française au XVIIIe siècle*, pp. 216, 218; L. Réau, *Histoire de la peinture française au XVIIIe siècle*, Vol. II, p. 28; L. Réau, *Catalogue de l'Art français dans les Musées russes*, No. 102; G. Grappe, *La Vie et l'Oeuvre de J. H. Fragonard*, Vol. II, pp. 28, 86; H. Algoud, *Fragonard*, p. 16; L. Guimbaud, *Fragonard*, p. 53; Ch. Sterling, Musée de l'Ermitage, la Peinture française de Poussin à nos jours, p. 52.
Collections: collection of the King of Poland, Stanislas Auguste Poniatovski; Lazienski Palace, Warsaw; acquired by the Emperor Nicholas II, transferred to the Hermitage in 1895.

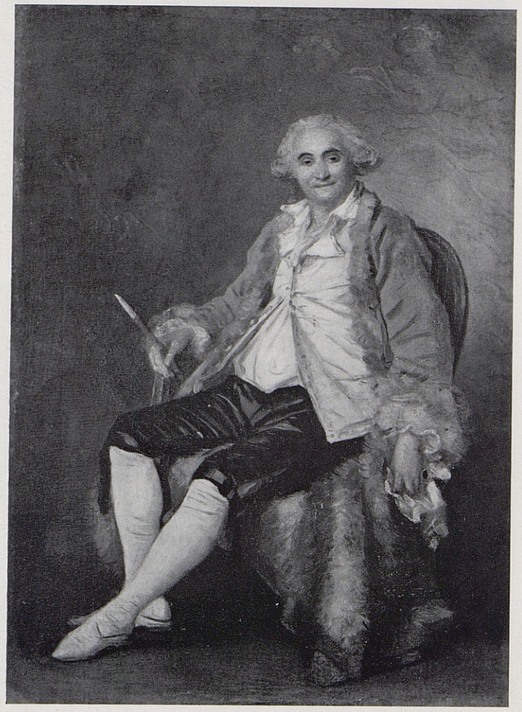


Fig. 225 Cat. No. 524

524. PORTRAIT OF A PAINTER, PRESUMED TO BE GREUZE (PORTRAIT D'UN PEINTRE, PRÉSUMÉ GREUZE). (1725–1805.) Private Collection. *Fig.* 225

Panel, 22×11 cm.

Collections: May have been in Brunot sale, 12th February 1827, Lot 77: 'Portrait of Greuze by Fragonard.'

525. PORTRAIT SAID TO BE OF CHARDIN (PORTRAIT DIT DE CHARDIN). (1699–1779.) Private Collection. *Plate* 122

Canvas, 64×52 cm.

According to a time-honoured tradition, says Portalis, the sitter is Chardin; in fact the portrait was painted about 1789.

Exhibited: Royal Academy, winter 1908, No. 136; Fragonard, 1921, No. 74; David-Weill, Pictures, Wildenstein, New York, 1937, No. 18.
Catalogued: R. Portalis, p. 273.
Literature: R. Portalis, pp. 109, 136; W. Bode, *Préface du Catalogue de la collection Rodolphe Kann*, Vol. I, p. XXVI; *Catalogue de la collection Rodolphe Kann*, Vol. II, No. 147; C. Mauclair, *Fragonard*, p. 70; G. Henriot, *Collection David-Weill*, Vol. I, *Peintures*, pp. 133, 134; *David-Weill Pictures come to New York*, in *Art Digest*, 1st November 1937, p. 13.
Collections: Rodolphe Kann collection; Messrs. Wildenstein collection; D. David-Weill collection.

526. FORSAKEN, or THE REVERIE, or EXPECTATION, or THE AGE OF DISILLUSIONMENT (L'ABANDON, OU LA RÊVERIE, OU L'ATTENTE, OU L'AGE DE LA DÉSILLUSION). New York, Frick Collection. Canvas, 318×196 cm. *Plate* 58

Completion of the decoration originally intended for Louveciennes. Painted at Grasse like the over-doors (Nos. 527–535).
See note on the group of panels (Nos. 304–307).

527. LOVE THE SENTINEL (L'AMOUR EN SENTINELLE). About 1790. New York, Frick Collection. *Fig.* 226

Canvas, 150×120 cm.

Completion of the decoration originally intended for Louveciennes. Painted at Grasse. See Nos. 526, 528–535.
See note on the group of panels (Nos. 304–307).

528. LOVE THE JESTER (L'AMOUR-FOLIE). New York, Frick Collection. *Fig.* 228

Canvas, 150×127 cm.

See note on the group of panels (Nos. 304–307).

529. LOVE REACHING FOR A DOVE (L'AMOUR VOLAGE, OU L'AMOUR POURSUIVI PAR UNE COLOMBE). New York, Frick Collection. Canvas, 150×120 cm. *Fig.* 227

See note on the group of panels (Nos. 304–307).

530. LOVE TRIUMPHANT (L'AMOUR VAINQUEUR). New York, Frick Collection. *Plate* 126

Canvas, 318×142 cm.

See note on the group of panels (Nos. 304–307).

531. LOVE THE AVENGER (L'AMOUR CRUEL, OU L'AMOUR ASSASSIN). New York, Frick Collection. *Fig.* 229

Canvas, 150×127 cm.

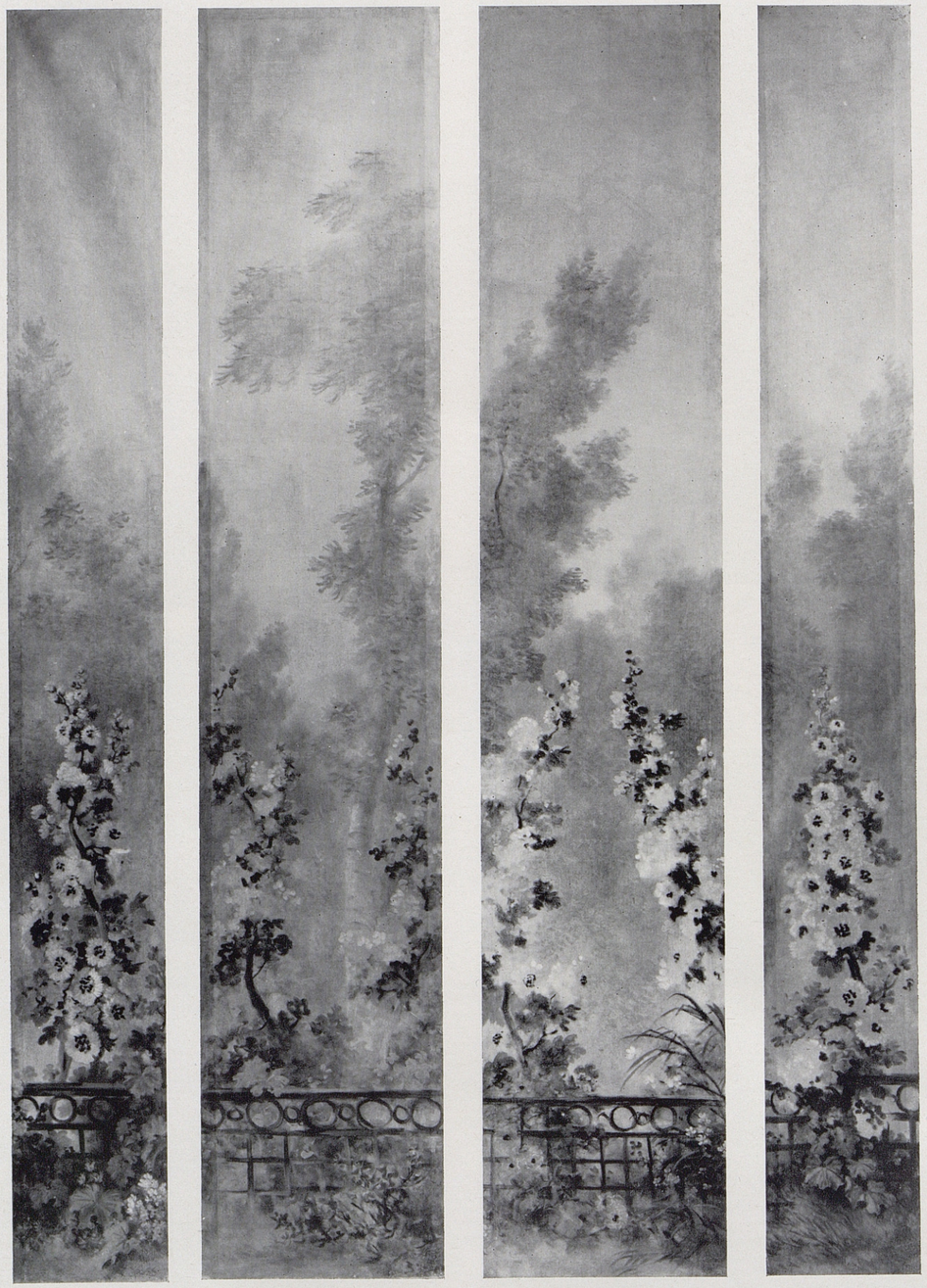
See note on the group of panels (Nos. 304–307).

Fig. 226 Cat. No. 527

Fig. 227 Cat. No. 529

Fig. 228 Cat. No. 528

Fig. 229 Cat. No. 531



Figs. 230–233

Cat. Nos. 532–535

Fig. 234

Cat. No. 540

532–535. THE HOLLYHOCKS (LES ROSES TRÉMIÈRES). Four decorations. New York, Frick Collection. *Fig.* 230–233

Canvas, 318×40 cm. a pair.

Canvas, 318×63 cm. a pair.

See note on the group of panels (Nos. 304–307).

536. PORTRAIT OF ALEXANDRE MAUBERT, COUSIN OF FRAGONARD, PERFUMER AND GLOVE-SELLER AT GRASSE (PORTRAIT D'ALEXANDRE MAUBERT, COUSIN DE FRAGONARD, PARFUMEUR-GANTIER À GRASSE). Grasse, Private Collection. *Fig.* 235

Canvas, 61×49 cm.

Alexandre Maubert entertained Fragonard while he was in Grasse in 1790. During his stay, which lasted a year, Fragonard decorated the interior of the house and made several portraits of his relations.

Collections: Malvilan collection, Grasse; de Blic collection; Private collection.

537. PORTRAIT OF HONORÉ-LEOPOLD-GERMAIN MAUBERT (PORTRAIT D'HONORÉ-LÉOPOLD-GERMAIN MAUBERT). Son of Alexandre Maubert, aged fifteen years. London, Mrs. Mayer Sasson collection. *Plate* 123

Canvas, 65×56 cm.

Catalogued: R. Portalis, p. 283.

Painted by Fragonard while staying at Grasse with his cousin Alexandre Maubert (1790), this picture did not leave the Maubert house for more than a century; it passed by successive legacies to the Malvilan and de Blic collections.

Collections: Malvilan collection, Grasse; de Blic collection; Messrs. Wildenstein collection.

538–539. THE BELOVED CHILD, or THE WALK; THE FIRST STEPS OF INFANCY (L'ENFANT CHÉRI, OU LA PROMENADE; LES PREMIERS PAS DE L'ENFANCE). Sketches, a pair. Both lost.

Canvas, 24×35 cm.

Literature: P. de Nolhac, p. 130.

Collections: Van Leyden sale, 10th September 1804, Lot 131.

540. THE FIRST STEP OF INFANCY (LE PREMIER PAS DE L'ENFANCE). New York, Charles Dunlap. *Fig.* 234

Canvas, 44×55 cm.

Painted by Fragonard and Melle M. Gérard or by Melle Gérard alone.

Pendant to *The Beloved Child, or the Walk*, No. 541.

Engraved: by Vidal (cf.: R. Portalis, p. 330, No. 139; G. Bourcard, *Manuel de l'amateur d'estampes*, p. 208; P. de Nolhac, p. 130; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 73, No. 65).
Literature: J. Doin, *Marguerite Gérard*, in *Gazette des Beaux-Arts*, 1912, Vol. II, p. 432.

Collections: O. . . . sale, 16–17th December 1839, Lot 39 (together with its pendant); de Rigny sale, 2nd June 1857, Lot 40; Pillot sale, 6–8th December 1858, Lot 43 (bt. by Morens); de la Roncière sale, 28th March 1859, Lot 25; Messrs. Wildenstein collection, New York.

541. THE BELOVED CHILD, or THE WALK (L'ENFANT CHÉRI, OU LA PROMENADE). New York, Charles Dunlap. *Plate* 125

Canvas, 44×55 cm.

Painted by Fragonard and Melle Gérard.

Pendant to *The first step of infancy*, No. 540.

Engraved: by Vidal in 1792, advertised in *Mercure de France*, May 1792, p. 108; and by Regnault, 'dedicated to good Mothers' (cf.: R. Portalis, p. 326, No. 79; L. Delteil, *Liste des estampes exécutées d'après les oeuvres de Fragonard*, in G. Grappe, *Fragonard*, p. 65, No. 34).
Literature: J. Doin, *Marguerite Gérard*, in *La Gazette des Beaux-Arts*, 1912, Vol. II, p. 432.

Collections: O. . . . sale, 16–17th December 1839, Lot 89 (together with its pendant); Pillot sale, 6–8th December 1858, Lot 46: 'Figures by Melle Gérard, landscape by Fragonard'; Messrs. Wildenstein collection, New York.

542. A GALLANT EMBRACING A LADY WHO SHOWS HIM A LETTER (UN CAVALIER EMBRASSE UNE DAME QUI LUI MONTRE UNE LETTRE). Lost.

Canvas, 56×45 cm.

Painted by Fragonard and Mlle. Gérard.

Pendant to *A Young Woman tells her follower the Contents of a Note*, No. 543.

'Two pictures; they show the interiors of rooms; in one a gallant is embracing a lady who shows him a letter of which she has already written several lines; an old woman, the witness of this scene, is seated nearby. Composition known from the print engraved with the title: *I was thinking of you* (Cat. of the Villers sale, 1795).

Collections: Villers sale, 2nd December 1795, Lot 7 (together with its pendant).

543. A YOUNG WOMAN TELLING HER FOLLOWER THE CONTENTS OF A NOTE (UNE JEUNE FEMME FAIT PART A SA SUIVANTE D'UN BILLET). Lost.

Canvas, 56×45 cm.

Painted by Fragonard and Mlle. Gérard.

Pendant to *A gallant embracing a lady*, No. 542.

'Two pictures; they show the interiors of rooms; . . . In the second, a young woman tells her follower about a note which, it seems, mentions a present of game which a page has just delivered. . . . Composition known from print engraved with the title: *The Present* (Cat. of the Villers sale, 1795).

Collections: Villers sale, 2nd December 1795, Lot 7 (together with its pendant).

544. THE TRAP-DOOR (LA TRAPPE). Lost.

Canvas, 55×44 cm.
Painted by Fragonard and Marguerite Gérard.

'The interior of a study; an invisible lover is presenting a bouquet and a letter to two girls through a trap-door in the ceiling; the barks of a spaniel are on the point of revealing the trick to a duenna who can be seen at the door of the room' (Cat. of the Villers sale, 1795).

Collections: Villers sale, 2nd December 1795, Lot 5.

545. YOUNG WOMAN STANDING, PLUCKING A GUITAR, NEARBY A SLEEPING CHILD (JEUNE FEMME DEBOUT, PINÇANT DE LA GUITARE PRÈS D'UN ENFANT ENDORMI). Lost.

Canvas, 54×44 cm.

Painted by Fragonard and Marguerite Gerard.

'A room in the background completes the composition; this subject, which is very movingly painted, is known from the engraving made after it and entitled: *Dors mon enfant*' (Catalogue of the Villers sale, 1795).

Collections: Villers sale, 2nd December 1795, Lot 6.

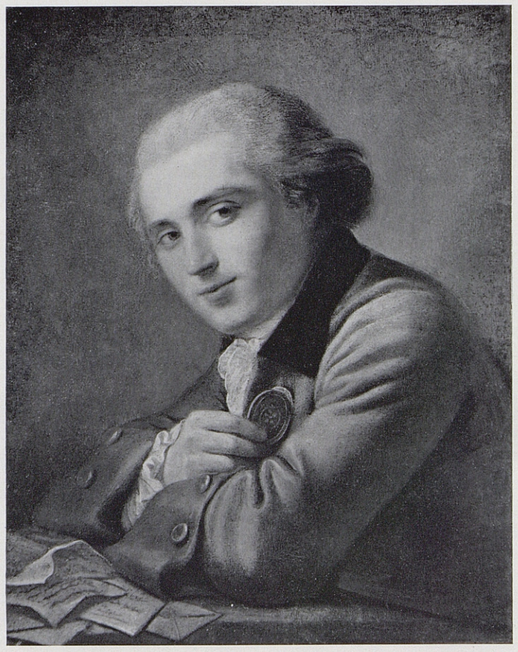


Fig. 235 Cat. No. 536

BIBLIOGRAPHY AND INDEX

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A. Manuscripts and Printed Sources

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Correspondance des Directeurs de l'Académie de France à Rome . . ., edited by A. de Montaiglon vol. XI, 1901). We have consulted the original text.

Procès-Verbaux de l'Académie royale de peinture et de sculpture, edited by A. de Montaiglon.

Various files: Maison du Roi; papers of emigrants (unpublished).

PARIS, BIBLIOTHÈQUE NATIONALE:

Sale catalogues of the 18th and 19th centuries, with manuscript annotations.

PARIS, ARCHIVES OF THE MUSÉE DU LOUVRE:

Manuscript Papers of the Commission des Arts and of the Conservatoire du Musée.

Notes on acquisitions of the museum, unpublished manuscripts.

PARIS UNIVERSITY, BIBLIOTHÈQUE D'ART:

Collection of Sales and Exhibition catalogues.

Manuscripts and copies of documents.

POITIERS, BIBLIOTHÈQUE:

Journal de voyage de Bergeret (1773–1774), manuscript edited by Tornézy, 1895 (new edition, abridged and illustrated by J. Wilhelm, 1948).

BESANÇON, BIBLIOTHÈQUE:

Papers of the architect Paris.

An article in *Art Digest* (21st December 1929) announced the discovery by P. Borel of an accounts book of Fragonard at St. Paul du Var and its forthcoming publication: it is said to have been bought by an American in 1930 and has not been referred to since then.

Letter from Théophile Fragonard to Thoré, concerning his grandfather Jean-Honoré Fragonard, dated Sèvres, 9(?) 1847. This letter, perhaps published later by Thoré, must have been known to the earliest historians of Fragonard, for it is the basis of the information given by them, particularly by the Goncourts. The autograph was auctioned in Brussels on 25th February 1955 and has been reproduced in *Les Lettres Françaises* of 17th February 1955 with a summary by Catherine Valogne.

B. Notices, Articles and Books on Fragonard
(Concise critical bibliography)

Les trois siècles de la peinture en France . . ., by Gault de Saint-Germain, Paris and Berlin, 1808, pp. 232–234.

The author admires the *Coresus*, but considers Fragonard above all as a painter of love scenes. He compares his paintings to 'vapours always ready to escape at the slightest breath'; he speaks of the engravings which preserve the memory of the pictures, and of Fragonard's drawings 'now reduced to the lowest value in the trade'.

Fragonard by AL [Alexandre Lenoir] in the *Biographie Michaud*, vol. XV, 1816, pp. 419–421.

Includes personal information obtained from the artist himself.

Galerie des peintres célèbres, by Le Carpentier, Paris, 1821, vol. II, pp. 279–283.

Stresses the artist's workmanship, his landscapes and scenes from family life. In history painting Fragonard would have been 'a higher athlete if fashion and bad taste had not diverted him from his serious studies'.

Histoire de l'Art pendant la Révolution . . . by Jules Renouvier, Paris, 1863, pp. 166–170.

Written about 1855–1860, this book was published after the death of the author, who had admired Fragonard greatly. It was one of the sources of the Goncourt brothers.

Histoire des Peintres, Ecole Française, by Charles Blanc, II, 1865, pamphlet of 16 pp. on Fragonard.

He restores the artist, 'who had fallen into oblivion', to his place and admires his works greatly.

Fragonard, by Jules and Edmond de Goncourt, in *Gazette des Beaux-Arts*, 1865, I, pp. 32–41 and 132–162.

The biographical details were obtained from Théophile Fragonard, the artist's grandson. The text seems to have been completed in 1862. It is of the highest importance and has served as basis for all subsequent literature.

Republished in *L'Art du dix-huitième siècle*. The third edition, which is the most complete, published in 1882, contains the article on Fragonard (vol. II, pp. 309–381) revised and brought up to date. The date of Fragonard's birth has been corrected, an anecdote about Saint-Non has been added, the Journal of the Duc de Luynes and the religious painting at Grasse are mentioned; the first stay in Italy has been reduced from 12 years to five, the story about Collé and the swing has been added; certain details have been corrected, the text is clearer, the ex-

clamation marks have been omitted. The article is followed by a catalogue of the paintings and drawings grouped according to subjects (brought up to date, 1879) and by Short Notes.

Baron Henri Portalis. *Honoré Fragonard, sa vie et son oeuvre*. Paris, 1889. XII+348 pp.
Portalis had obtained information at Grasse from Maître Perolle, notary and friend of Fragonard, and from M. Malvilan, and in Paris from M. de la Girennerie, a great-grandson of Bergeret de Grancour, and from other sources which he does not specify. The text is followed by a catalogue of Fragonard's paintings (pp. 269–292), of engravings after his works, of his most important drawings and of his miniatures.

Fragonard, moeurs du XVIIIe siècle, by Virgile Josz. Paris, Mercure de France, 1901, 339 pp.

Fragonard by Camille Mauclair. Critical biography. Paris, Lawens, 1904. 128 pp.

J. H. Fragonard, 1732–1806, by Pierre de Nolhac. Paris, Goupil. 171 pp. with illustrations. New editions 1918 and 1931.
Supplement to Nolhac's book: *Catalogue des dessins, aquarelles, pastels de J. H. Fragonard passés en vente depuis 1770 jusque 1905*, by Henri Pannier, manuscript in a private collection in Paris (photostat in the Bibliothèque Nationale, Print Room).
Manuscript with many sketches of drawings auctioned at the end of the 19th and the beginning of the 20th century. A few annotations later than 1905.

Fragonard, by Louis de Fourcaud, in *Revue de l'Art*, 1907, I, pp. 5–20, 95–110, 209–228, 287 ff. Uneven, but with good analyses of Fragonard's works and an attempt at a chronology.

Fragonard peintre de l'amour au XVIIIe siècle, by Georges Grappe, Paris, Piazza, 1913. Two volumes.
Reprinted with slight revisions in 1929, 1933, 1942 and 1946.

Fragonard, Catalogue de l'exposition au Pavillon de Marsan, 1921.
This catalogue, written by the author of the present work, attempts for the first time a chronological arrangement which was utilized by later writers.

Deux tableaux de Fragonard au Musée d'Angers, by Georges Wildenstein, in *Beaux-Arts*, 1st May 1923, pp. 120–122.

Fragonard et les expositions de son temps, by Georges Wildenstein, in *Mélanges G. Wildenstein*, Paris, 1926, ii, pp. 5–23.

Quatre Fragonard inédits, les dessus de porte de l'hôtel de Matignon, by Georges Wildenstein, in *Gazette des Beaux-Arts*, 1935, i, pp. 271–274.

Fragonard as painter of realistic landscapes, by Jacques Wilhelm, in *Art Quarterly*, 1948.
An interesting study which promises a good book on the artist. Unfortunately we have been unable to quote it in our references, since the provenances and attributions do not agree with ours.

Fragonard, sa vie et son oeuvre, by Louis Réau, de l'Institut. Paris, Elsevier, 1956. 279 pp., ill.
The book was printed in 1933, but publication did not take place at that time owing to the bankruptcy of the original publisher. The present volume is a revised edition of the earlier work, with a catalogue.

INDEX

The numbers are those of the Catalogue

A.A., sale, 497
Abandon (*L'*), ou *La Rêverie*, ou *L'Attente*, ou *L'Age de la désillusion*, 526
Abreuvoir (*L'*), 104, 126, 131, 163
Absence des père et mère mise à profit (*L'*), 226
Ader (Etienne), coll., 187, 484
Adoration des bergers, 90
Adoration of the shepherds (*The*), 90
Age de la désillusion (*L'*), 526
Ages de la vie (*Les*), 304–307
Agnelli (G.), Turin, coll., 101
Agnew, London, coll., 472
Alix (P. M.), engr., 315
Alizard, coll., 313
All in blaze, 229
Allée ombreuse (*L'*), ou *Le Bosquet*, 350
Allégorie, 70
Allegorical subjects (*Four*), *represented by children: Day, Night, Dawn, Dusk*, 74–77
Allégories (*Quatre*) *représentées par des enfants: le Jour, la Nuit, l'Aurore, le Crépuscule*, 74–77
Amant couronné (*L'*), ou *Devant le peintre*, 307
Amants heureux (*Les*), 31, 287, 288
Ambatielos (Nicolas), coll., 368, 379, 515
Amiens, Musée de Picardie, 102, 182, 204, 227, 401, 457. – Quoted, 401
Amitié (*L'*) *coupant les ailes de l'Amour*, 52
Amour (*L'*), ou *Portrait de Melle Marie-Catherine Colombe*, 417
Amour (*L'*) *assassin*, 531. – *Amour* (*L'*) *cruel*, 531. – *Amour* (*L'*) *dans un buisson de roses la Folie*, 326–327. Quoted, 317. – *Amour* (*L'*) *dévoilant une jeune fille couchée sur un lit*, 230. – *Amour* (*L'*) *écartant les épines*, quoted, 317. – *Amour endormi* (*L'*), 62. – *Amours endormis*, 64, 73. – *Amour en sentinelle* (*L'*), 317, 325, 527. See also *Amour-folie*. – *Amour-folie* (*L'*), 528. – *Amour-folie* (*L'*) et *L'Amour en sentinelle*, 319–320, 321–322, 323–324. – *Amour hardi* (*L'*), 302. – *Amour* (*L'*) *la consume*, quoted, 497. – *Amour* (*L'*) *maternel*, 366. – *Amour* (*L'*) *poursuivant une colombe*, 529. – *Amour* (*L'*) *préparant ses traits*, 431. – *Amour* (*L'*) *pris dans un buisson de roses*, 325. – *Amour* (*L'*) *qui embrase l'Univers*, 72, 298. – *Amour* (*L'*) *sacrifiant ses ailes au bonheur du premier baiser*, 315. – *Amour triomphant, debout sur un socle, dans une tonnelle*, 63. See also *Triumph*. – *Amour* (*le Roman d'*) *de la jeunesse*, 304–307. – *Amour vainqueur* (*L'*), 530. – *Amours vainqueurs*, 81. – *Amour volage* (*L'*), ou *L'Amour poursuivi par une colombe*, 529. – *Amours* (deux tableaux représentant des), 328, 329.
Amours (*Deux*) *dont l'un tient un cahier de musique* ou *Le Printemps*, 67. – *Amours* (*Deux*) *musiciens*, 66. – *Amours* (*Quatre*) *groupés ensemble sur des nuées, qui jouent et se font des caresses*, 61. – *Amours joueurs*, 65
Amours des bergers (*Les*), 304–307
André (Edouard), coll., 205. – See also Paris, Musée Jacquemart-André.
André, née Gudin (Mme), 343
Andreossy (comte), sale, 455
Angélique écrivant sur un arbre le nom de Médor, 389
Angers, Musée des Beaux-Arts, 50, 51, 86, 221
Animaux, voir *Marche*
Annette à l'âge de quinze ans, 128. – *Annette à vingt ans*, 129
Annette et Lubin, 129
Aoust (d'), coll., 215, 216
Apprêts d'un baptême (*Les*), 96
Apprêts du repas (*Les*), 120
Approche de l'orage (*L'*), 161
Arago (E.), sale, 130, 131, 359
Arbres (*Les trois*), 188
Arcambal (marquis d'), sale, 317, 356, 357
[Arlet d'], sale, 336
Artist (*Portrait of an*), called: *the painter Naigeon*, 254
Arts (*Les*), 57–60
Assal (d'), sale, 128
Ass's stable, 369
Astruc (J.), sale, 376
Astruc (Z.), sale, 314
Attente (*L'*), 526
Auber, coll., 461
Aubert, coll., 160, 161, 368, 451, 471, 472
Aubertin (Philippe), col., 79, 80
Aubigny (baron d'), quoted, 452
Aubry (*la présidente*), 405
Audeoud (Dr), coll., 493
Aurore (*L'*), 25, 83
Aussant (Dr), sale, 119
Autichamp (d'), coll., 328–329
Automne (*L'*), 55
Avare (*Un*) *tenant un sac d'argent*, quoted, 385
Avenue (*A shady*), 350

B . . ., sale, 268
Bacchante endormie (*La*), 275
Bache (Jules), coll., 30, 349, 350, 388
[Baché], sale, 78, 109, 158, 159, 269, 310–311, 317, 325, 386, 394, 404
Bachstitz Gallery, the Hague, 361
Back (Howard), coll., 365
Baigneuses (*Les*), 233, 234
Baiser à la dérobée (*Le*), 523
Baiser amoureux (*Le*), ou *L'heureux moment*, 289
Baiser sur la bouche (*Le*), 260
Baiser sur le cou (*Le*), 260
Baiser (*Le premier*), 271
Baiser gagné (*Le*), 118, 119
Baiser (*Le*), 272
Baisers (*Les*), 260–266, 272
Baisers (*Les*) *maternels*, 477, 478
Baker (Mrs.), N.Y., coll., 315, 512
Balançoire (*La*), 46, 447. – *Balançoire* (*sujet d'une*), *Paysage d'Italie par Fragonard avec figures*, quoted, 447
Balayeuse (*la*), 2
Ball (E. A.), coll., 207, 337; quoted, 451
Balsan (Colonel and Mrs. J.), N.Y., coll., 26, 268, 405
Baltimore, Museum of art, 23
Baptism, see *Preparations*
Barathier, engr., 230, 314
Barcelona, Museum of Modern Art, 251
Bardac (Joseph), coll., 388
Bardac (Noël), coll., 26
Bardac (Sigismond), coll., 81, 115, 214, 315, 372, 478, 490
Baroche, quoted, 98
Barroilhet, coll., 192, 357. – Barroilhet, sale, 212, 293, 314, 357, 363
Barrois, coll., 42
Bartholoni (J.), coll., 101, 234, 491, 497
Basan, coll., 445, 459
B[asan] (Mme), sale, 94
Bascule (*La*), 48
Basse Cour, 111
Bath (*The*), 234
Battledore, see *Game*
Baudouin, sale, 121, 195, 197, 200, 203, 445, 464
Beauvarlet (Jacques Firmin), engr., 45, 46, 47, 226
Bécherel, sale, 229
Beeche (H. G.), coll., 426, 484. – Sale, 484
Before the painter, 307
Beggar's (*The*) *dream*, or *Do you remember*, 358
Béhague (comtesse de), coll., 364, 438
Beistegui (Carlos de), coll., 229, 254
Beistegui (H. E. M. de), coll., 74–77
Bélisard, coll., 96
B[ellanger?], sale, 206
Bellevue (château de), quoted, 235, 236
Bemberg (Mme Frédéric), 485
Bemberg (Otto), coll., 485
Bendixon, coll., 460
[Benoit], sale, 78, 274
Bérard (Mme), coll., 17
Béraudière (comte de la), coll., 341. – Sale, 386
Berceau (*Le*), 457. – Quoted, 453, 456
Berchtold (comte S. de), coll., 308
Berend, coll., 487. – Sale, 487
Berger (Georges), coll., 101
Bergère (*La*), 32, 39
Bergeret de Frouville, coll., 403
Bergeret de Grancourt, coll., 57–60, 78, 153, 207, 226. – Bergeret, sale, 57–60, 74–77, 222, 449, 450. – Bergeret family, coll., 403. – *Bergeret* (*Portrait de Madame*), third wife of Bergeret de Grancourt, 403. – *Bergeret de Norinval* (*Portrait of Madame*), 504
Bergers (*Les*), 148, 154, 176, 187
Bergers dans un paysage, dit aussi *Le Pâtre* ou *Les Bergers*, 148
Bernstein, coll., 487
Berthier, coll., 228
Bertony, engr., 281
Bertrand, sale, 494
Bertron (R. S.), coll., 315, 451
Berwind (E. J.), coll., 476, 503

Berwind (Miss Julia A.), coll., 476
Beryten, coll., 183
Besançon, Musée des Beaux-Arts, coll., 84, 257, 258
Besenval, sale, 281. – Quoted, 281
Besnier, coll., 256
Beurdeley (A.), sale, 172
Beuren (Michael van), coll., 502
Beurnonville, coll., 446, 458. – Sale, 14, 17, 78, 111, 142, 154, 176, 181, 189, 213, 250, 359, 458, 477, 481, 483, 490
Beuvron (*Portrait of Anne-François d'Harcourt, duc de*), 240
Billet doux (*Le*), 388. – Quoted, 387
Blaisel (marquis de), sale, 454
Blanc (Ch.), quoted, 495
Blanchisseuses (*Les*), 160, 356, 362
Blic (de), coll., 87, 207, 429, 536, 537
Blind man's buff, 45, 47, 313, 445, 446, 448. – Quoted, 447
Block (Mr. Leigh), Chicago, coll., 247
Blondel d'Azincourt, sale, 44
Blot (Maurice), engr., 522. – Quoted, 280
Bohler, sale, 208
Boilvin (E.), engr., 308
Boisandré (marquis de), quoted, 41
Boitelle, sale, 372
Bolt (*The*), 494, 495. – Quoted, 493, 495, 522
Bomford, coll., 273
Bonheur (*Au*) *du premier baiser*, 315
Bonneuil, coll., 454
Borthon, coll., 175
Bosquet (*Le*), 350
Boston, Museum of Fine Arts, 451
Bouchardy (Joseph), coll., 238
Boucher (F.), sale, 2, 7. – After B., 1, 47. – Attr. to, 26, 45, 50, 51, 63, 64–65, 86
Bouctot (George), coll., 371
[Bouillac], sale, 392
Boulogne, sale, 128
Boulogne (C.), sale, 129
Bouquet, sale, 89, 124
Bouquetière (*Jeune*) *partant pour le marché*, 28
Bourdin, coll., 425
Bowles (Mrs. Berenice C.), coll., 507, 508
Bowles (J. R.), coll., 507, 508
Bowles Hollis (Mrs. Marion), see Hollis (Mrs. M. Bowles)
Boy (*A*) *dressed as a Pierrot*, wrongly called *the Fair-Haired, Portrait of Evariste Fragonard*?, 520. – *Boy* (*Little*), perhaps the artist's son, Evariste, 515. – *Boy* (*Little*) *with a curio*, presumed to be a portrait of Evariste Fragonard, 509. – See also *Child*
Boyer de Fons-Colombe, sale, 231, 232
Boynes (B. de), sale, 132, 141
Boys and girls balancing on the branch of a tree, 450
Bracquemond (F.), engr., 220
Brame, coll., 111, 185, 217, 220, 493
Brasseur, coll., 319, 320. – Sale, 15
Bréhan (comte de), copy by, 245, 246
Breteuil (bailli de), sale, 119.
Brichet (Robert), engr., 119
Bridge (*the wooden*), 142
[Brilliant], sale, 78, 109, 158, 159, 269, 310–311, 317, 325, 386, 394, 404
Brizac, coll., 420
Brown (Sidney), Baden, coll., 482
Bruant, coll., quoted, 90
Brunet, coll., 424
Brunet-Denon, sale, 154, 227, 276, 497
Brunot, sale, 524
Buenos Aires, Nat. Museum of Decorative Arts, 497
Bührle (Emile), Zürich, coll., 299, 433
Buildings and figures, 173
Bull (*The White*), 115
Burat, coll., 256, 459. – Sale, 211, 459
Burat (Mme Louis), coll., 256, 459
Burns (Mrs.), coll., 67
Burns (Walter), coll., 472

C. (Mme), coll., 79–80
Cache-cache (*Le*), 357
Cage (*La*), 31
Cahen d'Anvers (comte), coll., 515
Cailleux, coll., 5, 79–80, 112, 188, 501
Callirhoe (*Sacrifice of*), see *Sacrifice* and *Corésus*
Calmann (Georges), coll., 238
Calonne (de), sale, 14, 16, 377, 378, 389
Cambis (de), coll., 256
Cambo (don Francisco), coll., 251
Cambridge, Fogg Art Museum, 43
Cantatrice (*Portrait d'une*), 246
Cap Ferrat, Musée de l'Ile-de-France, 82
Caresme (Ph.), after, 308
Carrier, sale, 15, 301, 302, 374, 379, 518
Cart of roses (*The*), 28, 29
Cart stuck in the mud (*The*), 103
Cascade (*La*), 349
Cascade (*Près d'une*), 142
Cascades de Tivoli (*Les*), 109, 110
Cascatelles à Tivoli, 108. – *Cascatelles de Tivoli* (Vue de paysage et chute d'eau prise du côté des), 110
Casement window (*The*), 259
Castelmore (de), sale, 110, 356, 357
Castries (duc de), coll., 142
Cat (*The swaddled*), 474
Cathabard, coll., 361
Catherine II, coll., quoted, 2, 3
Cattle (*The train of*), 130
Cavalier (*Un*) *embrasse une dame qui lui montre une lettre*, 542
Cedron, coll., 282, 454
Ceiling, architectural ornaments with children holding garlands of flowers, 71
Céphale et Procris, 51
Cervinara (duke of), coll., 129
[Chabot], sale, 126
Chaliva, coll., 24
Chambre de ménage (*Une*), deux enfants se caressent, quoted, 357
[Chamgrand (marquis de), de Proth, Saint-Maurice, Bouillac], sale, 119, 392, 430
Champollion (E. A.), engr., 233, 245, 246
Champsecret (de), coll., 160, 161
Chant (*Le*), 244
Chaplin (vicomte), coll., 521
Chaponay (marquis de), coll., 386
Chaponnier, engr., 497
Charcot (J.), coll., 339
Chardin (*Portrait dit de*), 525
Charette (de), coll., 7. – Quoted, 452
Chariot de foin (*Le*), 103
Charité humaine (*La*), 6
Charité romaine (*La*), 219
Charlatan's kitchen (*The*), 359
Charlatans (*Les*), ou *Le Marchand d'orviétan*, 433
Charley, coll., 111
Charms (*The*) *of the swing*, see *Swing*
Charpentier (J.), coll., 11
Charras (Mme), coll., 483, 519. – Sale, 178
Charrette embourbée (*La*), 103
Charrette de roses (*La*), 28, 29
Chartres, Museum, 164
Charvet, coll., 272
Chaslon, see Moreaux-Chaslon
Chateaubriand (Assis de), coll., 472, 503
Chat emmailloté (*Le*), 474
Chavagnac, see Gentil de Chavagnac
Chemin (Françoise), called Fanchon, see *Fanchon*
Chemise enlevée (*La*), ou *Amour dévoilant une jeune fille couchée sur un lit*, 230
Chêne (*Le vieux*), 171
Chenu (Pierre), engr., 5
Cherpitel, sale, 349, 350
Cheval fondu (*Le*), 443
Chevalier, coll., 22
Chiffre d'Amour (*Le*), ou *Le Souvenir*, 390. – *Le C. d'A*, ou *Angélique écrivant sur un arbre le nom de Médor*, 389
Child (*Portrait of a*), 69, 511. – *The beloved C.* or *The Walk*, 538, 539, 541. – *The fair C.* (*Evariste Fragonard*), 516. – *Fair C. stretching out his arms*, 463. – *Fair-haired C. with flowers*, 68. – *Young C.* (*Head*), 512. – *Young C. studying his alphabet*, 464. – *C. holding some cherries*, 519. – *C. in a plumed hat*, 513. – *C. leading a cow*, 112. – *C. with a collar*, 514. – *C. with the curio* (*Evariste Fragonard*), 506
Children (*The inquisitive*), 279; quoted, 334. – *Children* (*Groups of*) *in the sky*, 78. – *Children* (*Three*), *one representing folly*, 316. – *Children* (*Two*) *playing in a room*, or *Hide and seek*, 357. See also *Boy*
Chodzko (Mme), quoted, 304–307
Ch[oiseul] (duc de), sale, 126
Choiseul-Gouffier (comte de), coll., 156, 157. – Quoted, 167
Choiseul-Stainville, sale, 166
Clairière (*La*), ou *Paysage au cavalier*, 176
Clement XIII (*Pope*) *saying Mass in S. Peter's in Rome*, 101
Clermont d'Amboise, coll., 137, 437
[Clesne (Chevalier de)], sale, 210, 464. – Quoted, 211. See also Mesnard
Cleveland (Ohio), Museum of Art, 515
Cochin, quoted, 189, 235, 236
Cochu, sale, 226
Cock (de), coll., 112
Cognacq (E.), coll., 283, 481, 504, 518
Cognacq (Gabriel), coll., 481. – Sale, 408
Cogniard, coll., 504
Cohn, coll., 181
Colette de Baudicour, coll., 245, 246
Colin-Maillard, 45, 47, 313, 446, 448. – *Colin-Maillard* (*Le*), ou *Récréation après la collation dans un parc*, 445. – *Colin-Maillard* (ou *Vue intérieure d'un jardin*), 445
Colombe (*Adeline*), *Portrait of Marie-Madeleine Riggieri, called Adeline Colombe, holding a cat and a dog*, 410
Colombe (*Melle Adeline*), portrait of, 410, 414, 415, 421. – Coll., 413, 414

Colombe (*Melle Marie-Catherine*), portrait of, 411, 413. – *M.-C. C., as Victorious Venus*, 416, 418. – *M.-C. C., en Vénus Victorieuse*, 416, 418. – *M.-C. C., as Cupid*, 417, 419. – *M.-C. C., en Amour*, 417, 419. – *M.-C. C., the head half thrown back . . .*, 420. – *M.-C. C., la tête à demi-renversée . . .*, 420
Colon (Jenny), coll., 443, 444
Comedian (*A*), 245
Compiègne (Museum), 183
Constantin, coll., 18, 296. – Sale, 454, 459
Conti (Etienne), coll., 248
Conti (prince de), sale, 14, 20, 128, 129, 317
Contrat (*Le*), 522. – Quoted, 495
Conversation à l'espagnole (*La*), 259
Cook (*Portrait of a woman called Fragonard's*), 209
Cookson (Mr. Clive), coll., 175
Cope (C.), sale, 520
Coquette (*The*), 268. – *Coquette* (*La petite*), ou *La Lorgneuse*, 346. – *Coquette* (*La*) *fixée*, 41. – *Coquette* (*La*) *et le jouvenceau*, 41, 267
Corbin (Mrs.), coll., 34, 35, 466
Cordonnier, coll., 8
Corésus se sacrifiant pour sauver Callirhoé, 218, 222, 223, 224, 225
Corn (*In the*), 40
Cornac, sale, 513
Cortona (P. da), after, 100
[Cossé (de)], sale, 78, 109, 158, 159, 269, 310–311, 317, 325, 386, 394, 404. – Mme de Cossé, sale, 122, 260, 483
Coty, coll., 229. – Sale, 25
Couché (J.), engr., 41, 308
Countrywoman seated near a fountain, suckling a child, 147
Couple (*Jeune*) *à la fenêtre*, 257
Courmont (de), coll., 181. – Sale, 181
Cours d'eau (*Le*), 178
Courtin (A.), sale, 127, 160, 214, 287, 433
Courtivron (de), coll., 74–75, 421
Courtois (J.), coll., 164
Courtry, engr., 341, 459
Courval (Vicomtesse de), coll., 163, 516
Cowherds (*The*), or *The Meeting under the willows*, 187
Cows and cowherds at the watering-place, 104
Cradle (*The*), 10, 457. Quoted, 453, 456
Cramm (baronne von), N.Y., coll., 336, 494
Crèche (*La*), 12
Crépuscule (*Le*), 77, 300
Croisée (*La*), 259
Cronier, sale, 388, 391
Crozat de Thiers, coll., quoted, 2, 3, 7
Cruche cassée (*La*), 283
Cuisinière (*La*) *de Fragonard*, 209
Cupid embracing Venus, 52. – *Cupid in a rose bush*, 326, 327. – *Cupid preparing his darts*, 431. – *Cupid sacrificing his wings for the delight of the first kiss*, 315. – *Cupid setting fire to the Universe*, 72. – *Cupid setting the Universe ablaze*, 298. – *Cupid sleeping*, 62. – *Cupid undressing a girl*, 230. – *Cupids*, 328, 329. – *Cupids at play*, 65. – *Four Cupids on clouds . . .*, 61. – *Two Cupids making music*, 66. – *Two Cupids, one holding a music book . . .*, 67. – *Cupids sleeping*, 64, 73. – *Cupids Victorious*, 81
Curieuses (*Les petites*), 279
Cypierre (marquis de), sale, 391, 447, 448

D . . . (Mme), sale, 125
Dambrun (J.), engr., 41
Danaë, 3
Danse lyrique (*La*), 309
Dans les blés, 40
Danzel (J. C.), engr., 225
Daring love, 302
Daupias (comte), coll., 490, 497. – Sale, 67, 250, 490, 497
David, quoted, 254
David (A.), sale, 401
David-Weill (D.), coll., 115, 176, 189, 202, 278, 374, 386, 462, 497, 519, 525
David-Weill (P.), N.Y., coll., 189, 202, 385
Davies (Marion), coll., 416, 521
Davis (Charles), coll., 29, 74–75
Dawn, 25, 76, 83
Day, 74, 295, 299. – *Day: cupids and doves*, 72
Debucourt, quoted, 128
Déclaration d'amour (*La*), ou *Les Souvenirs*, ou *Les Lettres d'amour*, 306
Decourcelle (P.), coll., 228
Déglise, sale, 272
Déjeuner (*Le*) *de l'âne*, 370
Delalande, coll., 222, 449, 450
Délices maternels (*Les*), 30
Délivrance de St Pierre (*La*), 94, 95
Demarteau (Gilles), coll., 63
Demarteau (Gilles Antoine), coll., 63
Demavert, coll., 190
Demidoff (prince), coll., 488. – Sale, 276
Demidoff senior, sale, 280
Denain (Mme), coll., 453. – Sale, 453
Denon (Vivant), coll., 296, 315. – Sale, 117, 497
Départ de la ferme (*Le*), 130
Deriot (baronne), coll., 299, 300
Derwies (Serge von), coll., 271
Desboutin (Marcellin), etch., 304–307
Descamps (J. B. Marc-Antoine), coll., 85, 174
Deshayes, sale, 2, 3
Des Isnards, coll., 256, 319–320
Desmarets, coll., 149, 338. – D. Sale, 160, 161, 424, 469, 470
Desperet, sale, 191
Des Razin de Saint-Marc (marquis), coll., 237
Dessus de porte (*Deux*), 294. – *Dessus de porte* (*Quatre*), 297–300
Destouches, sale, 499. – Quoted, 225
Desvouges, coll., 270
Detroit Institute of Arts, 70, 176, 407
Deutsch de la Meurthe, coll., 497
Devant le peintre, 307
D[evilder], sale, 478
Deville, sale, 318
Devisme (Mme), born Pigalle, coll., 484
Devoto (Mrs.), Buenos Aires, coll., 29
Devouge, coll., 212
Diane et les amours répandant des fleurs sur le Monde et l'embrasant, ou *La Nuit*, 82. – *Repos de Diane*, 26
Dick (H. B.), coll., 365
Dickermann (Mrs.), N.Y., coll., 420
Diderot feuilletant l'Encyclopédie (Portrait, dit Denis Diderot), 250
Didier (Henri), sale, 453
Didot, coll., 501. – D. sale, 502
Dindons (*Les*), ou *La Fontaine*, 111
Dites donc "s'il vous plaît", 469
Doat (V.), sale, 148, 161
Doctor (*The quack*), 433
Doisteau, coll., 416. – Sale, 15, 184
Dollfus (Jean), sale, 486
Donahue (Mrs. James B.), coll., 119
Donaldson (Georges), coll., 111
Donkey's (*The*) *dinner*, 370
Don Quichotte, 247
Dormeuse (*La*), 273
Dors mon enfant, quoted, 545
Doucet (J.), coll., 484. – Sale, 217, 229, 358, 415, 484
Doucet (Mme Jacques), coll., 218
Douchetière (de la), sale, 323–324
Douleur (*La*), 398
Douvillé, coll., 420
Doyen, quoted, 237
Dream of love (*The*), or *The Warrior's dream*, 210, 211
Dream of Plutarch (*The*), 85
Dreamer (*The*), 340
Drouais (F. H.), coll., 298–301. – Quoted, 297–300
Du Barry (comte), sale, 61, 78, 128, 129, 233, 368, 391, 406
Du Barry (Jean), coll., 290
Du Barry (Mme), coll., 297–300. – Quoted, 304–307
Dubois, coll., 122, 169, 170, 191, 338. – Sale, 62, 149, 270, 291, 292
Dubosc, coll., 63
Duboys, legs, 50, 51
Du C[harteaux], sale, 61
Duchâtel, coll., 119
Duclos (Jules), coll., 28, 522
Duclos-Dufresnoy, sale, 43, 439, 469, 488
Ducrey, coll., 391
[Dufresne], sale, 513
[Dujarry], sale, 380, 381
Dulac, coll., 112, 113, 126, 148, 223, 246, 334. – Sale, 20, 49, 93, 94, 316
Dumay, coll., 504
Dunlap (Charles), N.Y., coll., 308, 462, 484, 503, 511, 591, 540, 541
Dupille, sale, 428
[Du Porail], sale, 16, 160, 161, 226
Duquesnoy, sale, 391
Dusk, 77, 300
Dutasta, sale, 497
Du Taillis, sale, 454
Duvaux, sale, 52
Duveen, N.Y., coll., 36–39. – Quoted, 304–307

E . . . (comte d'), sale, 107
Ecurie (*L'*), 114
Ecurie (*L'*) *de l'âne*, 369
Education (*L'*) *fait tout*, 472
Education (*L'*) *de la Vierge*, 17, 18, 19
Elements (*Les*) *venant rendre hommage à la beauté*, quoted, 490
Ellis (Theodore T. and Mary G.), coll., 152
Elsheimer (Adam), quoted, 212
Emmerson (T.), sale, 521
Enfance see *Premier pas*
Enfant (*Portrait d'*), 69, 511, 512. – *E. à une croisée*, quoted, 463. – *E. à la collerette*, 514. –

E. à la curiosité (Evariste Fragonard), 506. – *E. au chapeau à plumes*, 513. – *E. blond*, 68, 463, 516, 520. – *E. chéri (L')*, 538, 539, 541. – *E. conduisant une vache*, 112. – *E. costumé en Pierrot* (Evariste Fragonard), 520. – *E. (Jeune), étudiant son alphabet*, 464. – *J. e. tenant des cerises*, 519. – See also Fragonard (Evariste)
Enfants (Groupes d') dans le ciel, 78. – *Jeux d'e.*, 79–80. – *Trois e., dont un représente la Folie*, 316
Enghien (Portrait of François de Bourbon, Cte d'), 249
Englehard (Mr. and Mrs.), N.Y., coll., 386
Enjeu (L') perdu, ou *Le baiser gagné*, 118, 119
Ephrussi (Mme Maurice), coll., 82. – Sale, 295
Ephrussi (Michel), coll., 25
Epoux (Jeunes) venant contempler leur enfant endormi dans son berceau, quoted, 459
Erickson (Mrs. W.), N.Y., 391
Errazuriz (D. Matias), coll., 497
Escalade (L'), 302, 304
Escarpolette (L'), 237. – *Escarpolette (Le jeu de)*, 237. – *Escarpolette (La petite)*, ou *Les plaisirs dans le parc*, 438
Esmond (Mrs. Edouard), coll., 505
[Espagnac (d')], sale, 223
Espiègle (L'), 480
Etable (l'), 114. – See also *Intérieur d'une étable*
Etang (L'), 162
Etard, sale, 27
Eté (L'), 54
Etoile (de l'), coll., 468
Etude (L'), 244
Evening, 80
Expectation, 526

Fabiani, coll., 154
Fabriques et figures, 173
Fahnestock (M.), coll., 66, 70
Falaise (exhibition in), 112
Famille (Scène de) dans un intérieur italien, 365
Famille du fermier (La), 226. – *Famille malheureuse (la)*, 120
Family (A Poor), 120. – *Farmer's family*, 226, see also *Happy Family*
Fanchon (Portrait de), *la vielleuse*, 42; see also *Rosalie en Fanchon*
Fanfan (Monsieur), 475
Fare, see La Fare
Farmer's family (The), 226
Farquhar (Percival), sale, 382
Fauchet, sale, 318
Fauchier-Magnan (A.), coll., 494
Favre, sale, 309
Fébvre, sale, 111, 185
Fellow (The Jolly), 5
Femme (Tête de), 394. – *Portrait de F.*, 485. – *F. à l'éventail*, 402. – *F. à la lyre*, 422. – *Tête de F. au miroir*, 412. – *F. blonde*, 347. – *F. brune*, 348. – *F. chantant*, 155. – *F. couchée*, 290. – *F. en blanc*, 374. – *F. en vestale*, 405. – *F. jouant avec un petit chien*, 256. – *F. surprise au lit*, 276. – *F. tenant l'Amour*, 428. – *F. tenant un chien (Portrait)*, 256. – *F. dite la cuisinière de Fragonard*, 209. – *F. et enfants dans un paysage*, 150, 151
Femme (Jeune): Tête de J. f., 379. – *J. f. à la colombe*, 510. – *J. f. apprenant la mort de son amant*, 400. – *J. f. assoupie*, 397. – *J. f. debout pincant de la guitare*, 545. – *J. f. écrivant sous la dictée de l'Amour*, quoted, 423, 427. – *J. f. faisant part à sa suivante d'un billet*, 543. – *J. f. inspirée par l'Amour*, 423. – *J. f. mettant sa jarretière*, 401. – *J. f. sollicitée par l'Amour*, 430. – *J. f. sur son lit qui se défend avec un oreiller*, 278. – *J. f. tenant un enfant enveloppé de blanc*, 146. See also *Fille*
Femmes: Deux f. 291. – *Deux f. sur un lit*, 291. – *Femmes lavant du linge dans une ruine*, 360
Féral, coll., 10, 126, 256, 454, 489
Féral senior, coll., 233
Ferme et moulin près d'une rivière, 181
Ferrari, see Galliera
Ferrari de la Renotière, sale, 56
Ferris-Thompson (Mrs.), coll., 491
Fête de St Cloud (La), 436. – Quoted, 433, 435
Fête (La) à Rambouillet, also called *L'Ile d'amour*, 439
Feu aux poudres (Le), 229
Feuillet, coll., 445. – Mme F., coll., 22
Feuillet de Conches (baron), coll., 388
Fichel, coll., 114, 301, 302, 342
Figure académique d'homme, 98, 99
Figure de fantaisie (Portrait de l'abbé de Saint-Non), 243
Fille (Jeune): Portraits, 269, 270, 377, 395. – *J. f. à la croisée*, 378, 381. – *J. f. au chat*, 482. – *J. f. au collier de perles*, 521. – *J. f. aux chiens*, 481. – *J. f. aux gimblettes*, 393. – *J. f. à la marmotte*, 43, 507, 508. – *J. f. assise près d'un panier de fleurs*, 27. – *J. f. brune*, 484. – *J. f. de profil couronnée de roses*, 408. – *J. f. étendue sur un lit*, 228. – *J. f. faisant danser son chien sur lit*, 280. – *J. f. jouant avec un Amour*, 231. – *J. f. lisant une lettre . . .*, 380. – *J. f. pleurant son oiseau*, 396. – *J. f. se balancant sur les rideaux de son lit*, 232. – *J. f. sur un lit jouant avec son oreiller*, 278. – *J. f. surprise au lit par un jeune homme*, 276. – *J. f. tenant des marionnettes*, 473. See also *Femme*
Filles (jeunes): Deux J. f. en chemise, avec leur chien, sur un lit, 292. – *Trois J. f., dont une sur un lit*, 284. – *J. f. qui jettent des roses par une fenêtre*, 279
Fille (Petite), tenant une lettre, 383
Filleul (R.), coll., 427
Fishing for crayfish, 185
Fix-Masseau, coll., 125
Flameng (Léopold), sale, 213
Fleischaker (Mr. and Mrs. Herbert), coll., 8, 19
Flight (The prearranged), 308
Flipart, engr., 260
Flock fleeing from a storm, 125
Flower-girl (The young) starting for market, 28
Flower-seller (The), 34
Foinard, coll., 104
Folie, 316. See also *Amour-folie*
Folliot, sale, 19, 293, 319–320
Fontaine (La), 111. – *La Fontaine d'Amour*, 487, 488, 489. – *Fontaine à Rome*, 356. – *Fontaine où lavent plusieurs jeunes filles*, 356
Fontainebleau (Garden of the Château de), 106
Forbin Janson, sale, 497
Ford (The), 164
Forêt (L'épaisse), 163
Forsaken, or *The Reverie*, or *Expectation*, or *The Age of Disillusionment*, 526
Foster-Mother (The visit to the), 458, 459, 460
Foucou (Portrait dit du sculpteur), 372
Fould (A.), sale, 171, 425. – Quoted, 424
Fountain (The), 111. – *F. in Rome*, 356. – *F. of love*, 487, 488, 489. – *F. where several girls are doing washing*, or *The laundresses*, or *Fountain in Rome*, 356
Fragonard self-portrait, 109, 376, 486. – Engr., 106, 462, 474, 475. – See *Cook*
Fragonard (Alexandre-Evariste), Presumed portrait of, 462, 506, 509, 515, 516, 520
Fragonard (Presumed portraits of Mme H. and Evariste), 462
Fragonard (Portrait of Rosalie), 256, 508, 510, 521. – *R. with Marg. Gérard*, 476
Fragonard (Théophile), coll., 280
Fragonard's cook, 309
Fribourg (Mme Jules), coll., 373
Fribourg (René), coll., 408
Frick (Miss H. C.), N.Y., coll., 303
Fuite à dessein (La), 308

G . . . sale, 463
Gagarine, Princess, coll., 517
Gallant (A) embracing a lady who shows him a letter, 542
Galliera (duchesse de), coll., 53–56
Gallimard (P.), coll., 276
Game (The) of Battledore, 449. – *Game (A) of "Horse and Rider"*, 443. – *Game (A) of hot cockles*, 444
Ganay (comte de), coll., 498
Ganay (marquis de), coll., 364, 438
Gaoler opening the door of a prison, probably *Deliverance of S. Peter*, 94
Garçon (Jeune), peut-être le fils de l'artiste, Evariste, see Fragonard (Evariste)
Garçon (Petit) à la curiosité, portrait présumé d'Evariste Fragonard, see this name
Garçons (De jeunes) et des jeunes filles se balancent sur une branche d'arbre, 450
Garden (View of an Italian), *with several people amusing themselves*, 442
Gardener (The), 27, 35, 38
Gardens (The) of the Villa d'Este, see *Tivoli*
Garfan, see Guérin
Garter (The), 400, 401
Gary (Judge E. H.), coll., 32, 36–39. – Sale, 486
Gaucher, coll., 245
Gaujean (E.), engr., 233
Gaultron, sale, 260
Gauthier-Dagoty, engr., 469
Gauville, engr., 308
Gentil de Chavagnac (Mme), sale, 50, 51
Geoffrin (Mme), see *Soirée*
Geôlier ouvrant la porte d'une prison, probablement *Délivrance de St Pierre*, 94
Georges, coll., 494
Gérard, sale, 499
Gérard (Catherine-Rosalie), dite *Mademoiselle Duthé*, 345
Gérard (H.), engr., 497
Gérard (Marguerite), engr., 474, 475. – Quoted, 484, 540, 541, 542, 543, 544, 545. Coll., 499
Getting-up or *Two women on a bed*, 291. – *Getting up*, or *The Olive Harvesters' dance*, 292
Gevigney (abbé de), sale, 94, 191, 233, 356, 357, 398
[Ghendt (de)], sale, 190, 192, 196, 255, 291, 292, 385, 386, 474
Ghuy (Marcenay de), engr., 389
Gibour, coll., 41
Gildermeester, coll., 7
Gimblette (La), 280, 281, 282
Giordano (Luca), quoted, 225
Girl, 269, 270, 377, 395. – *G. (The dark)*, 484. – *G. at the window*, 378, 381. – *G. crowned with roses*, 408. – *G. (Little) holding a Letter*, 383. – *G. holding marionettes*, 473. – *G. lying down and playing with a little dog*, 280. – *G. lying stretched out on a bed*, 228. – *G. making her dog dance on her bed*, 280. – *G. mourning her bird*, 396. – *G. playing with a cupid*, 231. – *G. reading a letter . . .*, 380. – *G. swinging on the curtains of her bed*, 232. – *G. with a marmot*, 43, 507, 508. – *G. with a pearl necklace*, 521. – *G. with a broom*, 2. – *G. with the dogs*, 481. – *G. with cat*, 482. – *G. with the ring-biscuits*, 393
Girls (Three), one on a bed, 284
Glade (The), 176
Glaenzer (Eugène), coll., 519
Glass of water (The), 284, 285
Godefroy, sale, 147, 245, 246, 497
Godefroy (F.), engr., 128, 129
Goering, coll., 480
Goldschmidt (Léopold), coll., 250, 435
Golivanoff (prince), coll., 371. – Sale, 371
Goman (Mme), sale, 138, 160, 161, 173, 389, 425, 459
Gondole remplie de différents personnages, quoted, 439
Gonnat, coll., 184
Gontaut-Biron (Comtesse de), coll., 314
Gonterie (Melle de la), coll., 510
Good mother (The), 8, 451, 452
Gow (L.), sale, 10
Grâces (Les trois), 297
Gramont (duc de), coll., 498. – Sale, 16, 156, 157, 454
Grandeur d'âme de Corésus, 225
Grasse, cathédrale, 91. – Confrérie du St Sacrement, 91
Greffuhle, coll., 498
Greux (A. P.), engr., 350
Greuze (Portrait presumed to be), 524
Grimelius, coll., 14, 17, 359
Grimod de La Raynière, sale, 495
Griois (Portrait de Madame), 373
Grivois (Le), 5
Gros, sale, 229, 230, 356, 357, 382, 445
Grotte ornée d'architectures avec figures, quoted, 439
Groult (Camille), coll., 18, 63, 107, 130, 208, 238, 247, 267, 303, 318, 376, 387, 417, 433, 446, 447, 448, 499, 512
Groult (Jean), coll., 63
Grove (The), 350
Gruel (Abbé), coll., 7
Gué (Le), 164
Guérault, coll., 506, 507
Guérin, coll., 119
[Guérin or Garfan], sale, 439
Guerre (La), 79, 215
Guerrier endormi (Le), 210
Guersant (E.), engr., 230
Guignol (Le), 435
Guillaumot, sale, 454, 502
Guimard (Portrait de Marie-Madeleine), 342, 343, 344. – *Melle G.*, jouant de la guitare, 341. – *Melle G.*, coll., 330–333, 412
Guinet, coll., quoted, 4
Guinle (Eduardo), coll., 358, 368
Guiraud, coll., 505
Guitry (Lucien), coll., 413, 414
Gulbenkian, coll., 439
Gunsburg (W. de), coll., 415
Guy (de), coll., 410, 411
Guyot (L.), engr., 281, 522

H. D., coll., 494
Haggin (Mrs. J. B.), N.Y., coll., 409
Hahnloser (Winterthur), coll., 220. – Hahnloser (Mme), coll., 220
Hall (Portrait of Pierre-Adolphe), 252. – Coll., 116, 139, 193, 202, 291, 383, 385
Halphen (F.), coll., 49
Hals, sale, 189
Handkerchief (The), 398
Happy family (The), 120, 367, 368, 371, 454, 455
Happy lovers (The), 31
Harcourt (Portrait of François-Henri, duc d'), 239
Harcourt, duc de Beuvron (Portrait of Anne-François d'), 240
Harcourt (Marquis d'), coll., 152
Harcourt (Vte Emmanuel d'), coll., 142
Harcourt (viscountess), sale, 67. – coll., 142
Haro, sale, 287
Harvester (The), 36. – *Harvesters*, 166. – *H. resting*, 165
Hasards heureux de l'escarpolette (Les), 237
Hastaver, coll., 223
Hautpoul (marquise d' H), 522. – Hautpoul (comtesse d' H), coll., 522
Haviland (Ch. Ed.), coll., 365
Hay waggon (The), 103
Hayden (Charles), coll., 486. – J. W. Williard H., coll., 486
Head (A) seen in three-quarters view, 203. – See also *Portrait*, etc.
Hearst (W. R.), coll., 56, 414, 416, 521. – Hearst (Mrs. William R.), N.Y., coll., 413
Hébert, coll., 343. – Mme H., coll., 343
Heine (Mrs. Joseph), sale, 412
Hémery (Fr. A.), engr., 280
[Henry], sale, 514
Hercule et Omphale, 1
Herd (The), 179
Herdsman, 148. – *(A young) about to awaken his sleeping shepherdess gently*, 158. – *H. resting (the)*, 154. – *H. standing on a knoll*, 153
Hertford (marquess of), coll., 468
Hertford (Lord), coll., 106, 237, 390
Hesme, sale, 318
Heureuse famille (L'), 120, 371, 454, 455
Heureuse fécondité (L'), 120, 367, 368
Heureuse (L') mère, 364. – Quoted, 458
Heureux époux (Les), 500
Heureux ménage (L'), 501, 502
Hickox (Mr. and Mrs. Ch. V.), N.Y., coll., 22
Hide-and-Seek, 357
Hiestaut, sale, 514
Hitler (Adolf), coll., 245
Hiver (L'), 56
Hochon (B.), coll., 363
Hodgkins, coll., 358. – Hodgkins (E. M.), sale, 245, 246
Hollis (Mrs. Marion Bowles), coll., 506, 507
Hollyhocks (The), 532–535
Holy family (The), 7, 12, 21, 22, 23
Hommage rendu à la nature par les Eléments, 490
Homme (Portrait d'), 208, 238, 253, 254, 372. – *H. âgé*, 206. – *H. dessinant*, 199. – *H. en buste, en méditation*, 198. – *H. en costume espagnol* (portrait), 247. – *H. (Tête d'), dans le style de Van Dyck*, 255. – *H. (Un) et une femme conduisant des animaux*, 157. – *Un h. joue du flageolet à côté d'une femme*, 156
Homme (Jeune), tête, 483. – *J. h. à la collerette*, 518. – *J. h., embrassant une femme renversée sur un lit*, 287. – *J. h. et jeune fille dans une attitude aisée*, 286
Hope, coll., 443, 444
Horsin-Déon, sale, 172, 496
Hortense (Queen), coll., 226
Hotelans (d'), coll., 175
Houdan (d'), sale, 451
Houdetot (comte d'), sale, 318, 502
Household (The happy), 501, 502
Huchez, coll., 493
Huck (J. C.), engr., quoted, 454
Huet (J. B.), attr. to, 28. – Quoted, 294
Human charity, 6
Huot-Fragonard, sale, 176, 181
Hutton (Miss Barbara), 429

Ile d'amour (L'), 439
Imaginary figure (Portrait of the abbé de Saint-Non), 243
Indiscrets (Les), 302
Infancy (The first step of), 540
Infant Jesus asleep (The), 7
Inspiration (the abbé de Saint-Non?), 241. – *I. favorable*, 427. – Quoted, 423
Instant désiré (L'), 287, 288
Intérieur, 368. – *I. d'une chambre (L')*, 119. – *I. d'une étable*, 113. – *I. rustique avec enfants et chiens*, 226. – *I. villageois*, 363, 364
Invocation (L') à l'Amour, 491
Iousoupov (Prince), coll., 1, 118, 120, 508, 509
Island of love (The), 439
Italian (The) family, 365. – *Italian (An) garden*, 122, 442. – *Italian landscape with a peasant's hut*, 121. – *Italian woman (Young) lying down*, 274. – See also *Villa*
Italienne couchée (Jeune), 274
Ivry (Marquis d'), sale, 125

Jackling (Mrs. Daniel Cowan), San Francisco, coll., 486
[Jacob], sale, 1
Jacquemart (J.), etch., 271
Jacquet, engr., 387
Jäger-Schmidt, coll., 388
Jallier, coll., 260
Jalousies de l'enfance (Les), 477, 478
Janinet, engr., 319–320
Jardin (Vue d'un) . . ., 106. – *Jardins de la villa d'Este (Les)*, ou *Le Petit parc*, 106. – *Jardins d'Italie*, 122, 442

Jardinier (*Le*), 38
Jardinière (*La*), 27, 35
Jarretière (*La*), quoted, 401
Jasinski (F.), engr., 517
Jealousies (*The*) *of infancy*, 477, 478
Jean Baptiste (St), 87
Jeroboam sacrifiant aux idoles, 88
Jérôme (*St*) *lisant*, 202
Jésus, see *Sauveur*, *Sommeil*, *Sainte Famille*, Vierge
Jeune femme, see *Femme*
Jeune fille, see *Fille*
Joas et Joad, 220
John the Baptist (*St*), 87
Joliet (G.), coll., 52
Jombert, sale, 71
Jonas (Paul and Marcel), coll., 15
Jones, coll., 14
Joubert, coll., 47, 48
Joueuse de vielle, 42
Jour (*Le*), 72, 295, 299
Jour (*Le Point du*), 298
Jourdan, sale, 490, 494
Joys of motherhood (*The*), 30
Julie (*La Belle*), 389
Jumeaux (*les*), 461
Jupiter and Callisto, 49, 50. – *J. and Io*, 86

Kann (Alphonse), sale, 220
Kann (R.), coll., 438, 525
Karolyi (V.), coll., 308
Kergolay (comte de), sale, 391
Kiss (*The*), 272. – *The amorous K.*, 289. – *Kiss* (*The captured*), 118. – *The dangerous K.*, 260. – *The first K.*, 271. – *The stolen K.*, 523
Kisses (*The*), 260–266. – *Maternal K.*, 477, 478
Köhler-Schlumberger (Maurice), Mulhouse, coll., 167
Kraemer, sale, 14, 36–39
Kress (Samuel H.), coll., 443–444, 459

L . . ., coll., 90
La Béraudière (comtesse de), coll., 288
La Borde, sale, 122, 269, 439
La Bretèche (portrait of M. de), 242
[Lacaille], sale, 160, 161
La Caze (Louis), coll., 103, 108, 146, 230, 233, 241, 242, 243, 244, 275
[La Chaise], sale, 246
La Combe, coll., 197
Lady (*Portrait of a*) *as a vestal*, 405. – *A L. carving her name*, 389, 390. – *Portrait of a L. with a dog*, 256
La Fare (Portrait said to be Madame de), 409
La Fare (De) Family, coll., 409
Lafitte, coll., 330–333
Lafontaine, coll., 336
La Fontaine, sale, 124, 451
Lagrenée the younger, attr. to, 297, 298
Laguerre (Melle), sale, 317
[Lahaudé], sale, 514
La Jolla, California, Putnam Foundation, 446
Lalauze (A.), etch., 272, 357
Lambert and du [Porail], sale, 16, 160, 161, 226
Landscape, 137, 160, 351. – *L.* (*Autumn*), 182. – *Mountainous L.*, 161. – *L. in the manner of Ruysdaël*, 133. – *L. or Herdsman standing on a Knoll*, 153. – *L. with a bridge on which a woman and her children are walking*, 144. – *L. with a horseman*, 176. – *L. with a large stretch of greensward*, 183. – *L. with animals*, 177. – *L. with an Italian Terrace*, 184. – *L. with a park, shepherds and laundresses*, 124. – *L. with a seated woman*, 169. – *L. with a woman holding a child wrapped in a woollen blanket*, 145. – *L. with a young boy beside a wheel barrow*, 170. – *L. with figures*, 138. – *L. with peasants and animals*, 152. – *L. with picturesque slopes, with a flock of sheep, washerwomen and an effect of light*, 132. – *L. with river*, 149, 441. – *L. with sheep and a child*, 141. – *L. with thatched cottages in a mountainous place*, 174. – *L. with several animals in the style of Benedette*, 139. – *Wooded and hilly L.*, 172
Landscapes, 135–136, 352–353, 354–355
Lane (Sir Hugh), coll., 343, 412
Laneuville, coll., 119. – Sale, 14
Langeac (marquis de), coll., 183. – Sale, 336
Langlier, coll., 317. – Sale, 79, 80
Langlois, coll., 23, 313
Lannoy, coll., 250
Laperlier, coll., 178. – Sale, 126, 272, 276, 480, 481
Larcade (Edouard), coll., 253
Lariboisière (comte de), 489
Larios (marquis de), 363
La Rochefoucault-Liancourt (duc de), coll., 23, 313, 368. – Sale, 165, 276, 382, 466, 467, 491
[Lassay], sale, 221, 347–348
Laughlin (Mrs. Irving), Washington, coll., 15, 487
Launay (N. de), engr., 120, 237, 367, 389, 451, 469, 471, 496. – Sale, 445, 471, 472
Laundresses (*The*), 160, 356, 362
Laurent-Richard, sale, 339, 477
Lauverjat, coll., 126, 127
Lavalard (O. and E.), coll., 102, 182, 204, 227, 401, 457
Lavandières (*Les*), 102, 183, 361
Lavau (comte de), coll., 415
Laveuses, see *Fontaine*. – *Les Trois L.*, 186. – *Les deux L.*, 185. – *Les L.*, 160
Lavreince, quoted, 41
Lawrence (Sir Thomas), coll., 501
Lebas de Courmont (widow), sale, 280
Lebrun, coll., 16, 45, 46, 172, 356, 357, 380, 431, 432, 440, 458, 495. – Sales, 18, 122, 160, 161, 260, 270, 356, 357, 484. – Quoted, 79–80, 197, 237, 452, 490, 494
Lebrun junior, coll., 442
Leclanché, coll., 481
Le Clerc, sale, 118, 120
Leçon de lecture (*La*), 465. – *La L. de musique*, 248
Le Couttey de la Forest (Mme), coll., 503
Le Dart, sale, 8, 83
Le Havre, Musée des Beaux-Arts, 483
Lehideux, coll., 104
Lehmann, sale, 373, 505. – Lehmann (A.), coll., 165
Lelong, coll., 413, 414
Lemonnier, quoted, 128
Leningrad, Hermitage, 118, 226, 523. – Quoted, 1, 2, 3, 7
Lenoir, coll., 272
Lenoir Dubreuil, coll., 132
Le Prince, sale, 23
Lerouge, coll., 458. – Sale, 270
Leroy de Senneville, sale, 112, 113, 162, 163, 169, 170, 185, 319–320, 334, 391, 402, 458, 459, 475, 519. – Second sale, 458, 459
Lesieur, coll., 497
[Lespinasse, etc.], sale, 336
Lettre (*La*), 382, 386, 392
Lettres d'amour (*Les*), 306
Lever (*Le*), ou *Les Olivettes*, 292. – *le L.*, ou *deux femmes sur un lit*, 291
Levert, coll., 11
Lévis-Mirepoix, coll., 43
Levy (Mrs. I. D.), coll., 412
Lévy (Léon-Michel), sale, 202, 314, 482
Lévy (Michel), coll., 202
Leyden (van), sale, 538–539
L'Homme, sale, 308
Life (*Ages of the*), 304–307
Ligne (Charles de), sale, 215, 216
Linet (O.), coll., 365
Lion au repos, 117. – *L.* (*étude de*), 116
Liseuse (*La*), 384, 386, 387, 391
Livois (Eveillard de), coll., 221, 286. – L. Sale, 520, 521
London, Wallace coll., 64–65, 106, 237, 377, 390, 468, 488, 520
Los Angeles County Museum, 53–56, 416, 521
Los Reyes (Eduardo de), sale, 486
Los Rios (R. de), engr., 114
Lost forfeit (*The*), or *The Captured Kiss*, 118, 119
Louis XVIII, coll., 183
Louveciennes, coll., 72, 73, 295, 296, 297–300, 304–307
Louvre (Musée du), 68, 78, 96, 103, 108, 146, 183, 206, 211, 225, 229, 230, 233, 241, 242, 243, 244, 248, 275, 279, 297, 445, 493. – Quoted, 73, 198, 199, 210, 223, 224, 304–307
Love letters (*The*), 306
Love and Folly, 323–324
Love reaching for a dove, 529. – *L. the Avenger*, 531. – *L. the Jester and Love the Sentinel*, 317, 318, 319–320, 321–322, 323–324, 527, 528. – *L. triumphant*, 63, 530
Lover (*The Bold*), 301. – *The crowned L.*, 307
Lovers (*The Happy*), 287, 288
Loves of shepherds (*The*), 304–307
Lowendal (Portrait of Constance de), comtesse de Turpin de Crissé, 503
Lowenstein (A.), coll., 276, 365, 425
Loys-Chandieu, coll., 17
L. R. (comte de), sale, 454
Lucas (Louis), engr., 244
Luce (H.E. Mrs. Clare Booth), N.Y., coll., 18
Lusignan (Mme de), coll., 402

M . . ., sale, 505
McCormick (Mrs. Fowler), Chicago, coll., 32, 33
Macret (Ch. F.), engr., 308
Madrid, Academy of San Fernando, 224
Magnan de la Roquette, sale, 234
Magnin (E. John), coll., 278

Main chaude (*La*), 444. – *La M. c.*, Paysage fait en Italie avec figures, quoted, 448
Maîtresse d'école (*La*), 468
Malinet, coll., 127, 160, 163, 214, 287
Malleray (comte de), coll., 30
Malterre (comte de), coll., 506, 507
Malvilan, coll., 87, 207, 304–307, 369, 429, 536, 537
Mame (A.), coll., 357
Man, *Portrait of a*, 98, 208, 238, 253, 372. – *M. drawing*, 199. – *M. and a woman leading animals*, 157. – *M. and a woman sleeping*, 121. – *M. in spanish costume*, 247. – *M. in the manner of Van Dyck*, 255. – *M. meditating*, 198. – *M. playing a flageolet beside a woman*, 156. – *Old man*, 190, 191, 192, 193, 200, 201, 204, 205, 206, 207, 255, 385. – *Young man*, 483, 518. – *Young man and Young woman*, 286
Man, see also *Figure and Study*
Mandoline (*The*) *player*, 375
Mandoliniste (*Le*), 375
Mannheimer (Fritz), coll., 386
Mantion and Wagner, sale, 520
Marchand (Gabriel), engr., 129, 260–266
Marchand de jouets (*Le*), 434. – *M. d'orviétan* (*le*), 433
Marchande de fleurs (*La*), 34
Marche d'animaux, 130. – *M. de figures et animaux, style de Benedette*, 140
Marcille (Camille), coll., 387, 433, 512. – Sale, 208, 211, 227, 308, 314, 342, 492, 499
Marcille (E.), coll., 282
Mare (*La*), 185. – *La M.*, ou *L'épaisse forêt*, 163
Marigny, quoted, 97, 98, 99, 100, 235, 236
Marillier, engr., 226
Marin, sale, 440
Marionnettes (*Les*), ou *Le Guignol*, 435
Marmontel, quoted, 129
Marsollier des Vivetières, coll., 40
Massard (J.), engr., 230
[Masso and Benoit], sale, 78, 274
Maternal Love, 366
Mathieu (J.), engr., 167, 496
Matignon (hôtel), 53–56
Matin (*Le*), 79
Maubert (Portrait of Alexandre), cousin of Fragonard, 536
Maubert (Portrait of Honoré-Léopold-Germain), 537
Maubert, coll., 207, 304–307, 429
Mauperin, sale, 247
Mayer Sassoon (Mrs.), see Sassoon
Meeting (*The*) *under the willows*, 187
Mellon, coll., see Washington, Nat. Gall. of Art
Mellon Bruce (Mrs.), coll., 321–322
Ménage (*L'héureux*), 501, 502. – *Un M. rustique*, quoted, 368
Ménage de Pressigny, coll., 237, 317, 318, 452, 506, 507. – Quoted, 451
Ménage de Pressigny (Mme), coll., 317, 318
Ménageot, coll., 105. – Sale, 12
Ménil, sale, 155
Menou (comte de), coll., 503
Mentque, coll., 308
Mercier, coll., 126. – Sale, 106, 214, 221
Mère (*La bonne*), 451, 452. – Quoted, 496. – *La M. de famille*, quoted, 367, 371. – *L'heureuse M.*, 363, 364. – *La jeune M.*, 9. – *La jeune M. embrassée par ses deux enfants*, quoted, 477. – *Une M. faisant jouer son enfant sur un grand livre*, 466. – *Une M. faisant dire s'il vous plaît à son enfant avant de lui donner du pain*, 467. – *Jeune M. et son enfant*, 258. – *La jeune M.*, ou *La Vierge au berceau*, 11
Mère et enfant, portraits présumés de la femme et du fils de l'artiste, 462
Merle (comte de), coll., 317. – Sale, 386
Mersch (P.), sale, 12
Merton, sale, 229
Mesnard de Clesne, sale, 368. See also Clesne
Messager fidèle (*Le*), quoted, 423
Messe du pape (*La*), 101
Meyer (André), N.Y., coll., 208
Miger, engr., 249, 319–320
Millin, coll., 319–320
Minerva (*Bust of*), 407
Mischief (*The little*), 480
Modèle (*Un*), 293. – *Le début du M.*, 293
Moissonneur (*Le*), 36. – *Moissonneurs* (*Les*), 166. – *Moissonneurs au repos*, 165
Moment (*The happy*), 289. – *The longed-for M.*, 287, 288
Moment (*L'heureux*), 289; see also 287, 288
Monaco (duc de Valentinois, prince of), coll., 53–56
Mondonville (de), coll., 410, 411
Monot, quoted, 89
Montagnac, coll., 453
Montbrison, sale, 425
Montesquiou (marquis de), sale, 79–80, 172, 458
Montesquiou–Fezenzac, coll., 447–448. – Sale, 377, 378
Montmorency-Laval (marquis de), sale, 484
Monziès (L.), engr., 481
Moreau, coll., 480
Moreau-Chaslon (G.), coll., 365, 490. – Sale, 104, 220, 359
M[orel], sale, 47, 48, 337
Morelie (comtesse de la), coll., 510
Morens, coll., 540
Morice, sale, 171
Morning or War, 80
Morny (duc de), coll., 237. – Sale, 390
Mortemart-Rochechouart, coll., 36–39
Moscow, Pushkin Museum, 120, 508
Mother (*The good*), 451, 452. – *The happy M.*, 363, 364. – *The Young M.*, 9, 11, 258. – *Mother and child, presumed to be portraits of the wife and son of the artist*, 462. – *A M. making her child play on a big book*, 466. – *M. making her child say "please"*, 467
Mouchoir (*Le*), 398
Mouchy (duc de), coll., 516. – Duchesse de, coll., 163, 339
Moulin à vent (*Le*), 181. – *Les Deux M.*, 180
Mount (*The*), 175
Movis, coll., 196
Mühlbacher (G.), coll., 295. – Sale, 214, 278, 386, 518
Muncie (Ind.), Ball State Teacher's College, 207, 337
Mundler (Otto), sale, 11, 142
Murillo, quoted, 119
Muse (*A*) *inspired by Cupid*, 425
Music, 60. – *M. lesson* (*The*), 248. – *M. or portrait of M. de la Bretèche, brother of the abbé de Saint-Non*, 242
Mythology (*four subjects taken from*), 330–333

Naboukoff (N.), coll., 359
Naigeon (*Portrait of an artist, called the painter*), 254
Narbonne (duc de), coll., 496. – Sale, 496
Narbonne-Pelet (duc de), coll., 382
Narischkine (B.), sale, 454, 496
Natoire, sale, 79–80, 105, 461. – Quoted, 97, 98, 99, 100
Nature's awakening, 490
Naudin (Charles), quoted, 253
Neefs (Peter), 96
Nerval (Gérard de), 443, 444
Nesle (hôtel de), Paris, quoted, 135–136
Neuman (L.), coll., 119, 491
New York, Frick Collection, 304–307, 526, 527, 528, 529, 530, 531. – N. Y., Metropolitan Museum, 119, 256, 349, 350, 365, 388, 408, 476
Nice, Musée Chéret, 206
Nicholas II (Emperor), coll., 523
Nicole, sale, 339
Night, 73, 75, 82, 235, 296. – *N. spreads her veils*, wrongly called *Dusk*, 300
Nilsson (Mme Christina), coll., 13
Noé (de), sale, 435
Nogaret, sale, 154, 285
Norenval (Mme de), see *Bergeret de Norinval*
Normand (C.), engr., 225
Nourrice (*Visite à la*), 458, 459, 460
Nuit (*La*), 73, 75, 82, 235, 296. – *La N. qui étend ses voiles*, dit à tort *Le Crépuscule*, 300
Nymphes couchées, 233. – *N. se jouant dans l'eau*, 234

O . . . sale, 540, 541
Oak (*The old*), 171
Oboussier (H. R. Stirlin), Saint-Prex, coll., 9
Odalisque présentée au Sultan, 339
Offering (*The*) *to Love*, 499
Offrande à l'Amour, 499
Offrande ou hommage rendu à la jeunesse, 490
[Oger de Breart], sale, 22
Oliver harvesters' dance, 292
Olivettes (*Les*), 292
O' Neil, coll., 7. – Robert O' N., coll., 412
Orage (*L'*), 103
Orbigny Bernon (Mme d'), coll., 510
Orléans, Musée, 492
Ornements d'architecture 71
Osborn (Mrs. Wm. H.), N.Y., coll., 379
Over-doors (*Two*) 294. – *Four O.-d.*: *The Graces, Cupid setting the Universe ablaze, Venus and Cupid*, and *Night*, 297–300

P . . ., sale, 283
Pacha (*Le*), 339
Paillard, coll., 81, 315, 489, 499. – Mme P., sale, 315
Paillet, coll., 7, 14, 43, 90, 110, 165, 326–327, 382, 451, 471, 472, 508, 509. – Sale, 360, 423. – Quoted, 212

Painter (Portrait of a), presumed to be Greuze, 524
Painting, 57
Paix (La), 80, 216
Palette (La), 449
Panhard (A.), coll., 179, 180
Papal mass, 101
Papavoine (Melle Angélique), engr., 424
Paraf (Mme Louis), coll., 172
Parc (Le petit), 106
Pardinel, coll., 229
Parents' absence (The) turned to account, 226
Paris, coll., 84, 257, 258
Paris, Austro-Hungarian Embassy, 53–55. – Ecole des Beaux-Arts, 88. – Banque de France, 436. – Musée Cognacq-Jay, 283, 504, 518. – Musée Jacquemart-André, 205, 293. – Palais-Bourbon, 64–65. – Museum Central, coll., 96. – Présidence du Conseil, 53–55. See also Louvre
Parisez, sale, 228
Park (The little), 106
Pasha (The), 339
Pasquier, sale, 49
Pastoral repose, 158, 159. – *Pastoral scene composed of three figures in a garden*, 44
Pastorale composée de trois figures dans un jardin, 44
Pastré (Cte), coll., 250, 435
Pâtre (Le), 148. – *P. au repose*, 154. – *P. debout sur une butte*, 153. – *Un jeune p. vient doucement réveiller sa bergère*, 158
Paul (St) regaining his sight, 100
Paulme, coll., quoted, 90, 108
Pauvre famille (Une), 120
Paysage, 137, 153, 351, 354, 355. – *P. à la femme assise*, 169. – *au cavalier*, 176. – *P. au jeune garçon près d'une brouette*, 170. – *P. aux pentes pittoresques, effet de lumière*, 132. – *P. avec animaux*, 177. – *P. avec cascades et figures*, 108. – *P. avec chaumière dans un site montagneux*, 174. – *P. avec femme tenant un enfant enveloppé dans une couverture de laine*, 145. – *P. avec fig.*, 138, 142, 156, 157. – *P. avec laveuses près d'une rivière*, 183. – *P. avec moutons et enfants*, 141. – *P. avec paysans et animaux, dit aussi La Rentrée du troupeau*, 152. – *P. avec plusieurs animaux, style de Benedette*, 139. – *P. avec pont sur lequel passent une femme et ses enfants*, 144. – *P. avec rivière*, 149, 441. – *P. avec roches sablonneuses et animaux*, 125. – *P. avec terrasse à l'italienne*, 184. – *P. boisé et accidenté*, 172. – *P. d'autonne*, 182. – *P. d'Italie, étude*, 122. – *P. d'Italie à la cabane de paysan*, 121. – *Paysages . . . enrichis de figures*, 128. – *P. et ruines de monuments . .*, 107. – *P. montagneux, un homme occupé à ramasser du bois*, 161. – *P. orné d'arbres et d'eaux en cascade*, 141. – *P. orné d'une roche*, 126. – *P. près d'un parc, avec bergers et blanchisseuses*, 124. – *P. rappelant la manière des Hollandais*, 188. – *P. (point de vue de) style de Ruysdaël*, 134. – *P. traversé par une grande pelouse*, 183. – *P. vigoureux dans le genre de Ruysdaël*, 133
Paysage, see also *Vue*
Paysages (Deux), 135–136, 352–353
Paysanne assise près d'une fontaine allaitant un enfant, 147
Peace, 80, 216
Pearson, coll., 484
Pêche aux écrevisses (La), 185
Peigné-Crémieux, coll., 14
Peines (Les) d'amour, quoted, 492
Peintre (Portrait d'un), présumé Greuze, 524. – *P. et son modèle*, 293
Pellegrin (Mme), coll., 451
Pellerano, coll., 83
Penthièvre (duc de), coll., 436
Pereire (André), Suisse, coll., 78. – Pereire (E. and I.), sale, 443, 444. – Emile P., coll., 455. – (G. P.), coll., 189. – Henri P., coll., 78, 79, 80, 455
Pérignon, coll., 459
Perregaux (comte), coll., 330–333, 522. – Sale, 468, 522
Perregaux Junior (comte), sale, 371
Perrette et le pot au lait, 283
Peter (St), 93, 204. – *St P. prostrated*, 92
Peytel (J.), coll., 314
Philosophe (Le), 194, 195. – *Philosophe, tête chauve et barbe blanche, assis*, 196
Philosopher (Bust of), 194. – *P. with bald head and white beard, seated*, 196. – *P. seated, his right elbow resting on a stone pedestal*, 195
Picot (V. M.), engr., 280
Pied léger (Le), 308
Pierpont Morgan, coll., 288, 304–307. – Sale, 273
Pierre (St), 92, 93, 94, 95, 204
Pierrette and the milk jug, 283
Pietri (Franceschini), coll., 248
P[ille] (de), sale, 201, 269
Pillet (Ch.), coll., 22
Pillet-Will (comte), coll., 443–444, 469
Pillot sale, 540, 541
Pilloy, coll., 15
Plach, coll., 308
Plafond, ornements d'architecture, avec des enfants tenant des guirlandes de fleurs, 71
Plaisirs dans le Parc, 438
Plaut (F.), coll., 119
Playing after the picnic in the park, 445
Pleasures of the Park (The), 438
Pleureuse (La), 398
Plutarque, see *Songe*
Poésie et l'Amour (La), 425
Poetry, 59. – *P. and Cupid*, 425
Poidatz, coll., 280
Poilleux, coll., 23, 313, 368
Poitevin, coll., 31
Poix (princesse de), coll., 163, 339, 516
Polès (de), sale, 485
Poliakoff (Alexandre), 445
Polignac (duc de), coll., 438, 491
Polignac (duchesse de), coll., 369, 438, 491
Pomereu (de), coll., 188
Pompadour (Mme de), quoted, 189
Ponce (N.), engr., 283, 285. – Sale, 283
Pond (The), 185. – *The P.* or The Thick forest, 163
Poniatowski (Stanislas-Auguste, King of Poland), coll., 523
Pont de bois (Le), 142, 143
Pool (The), 162
Poor (A) family, 120
Pope, sale, 442
Porgès (J.), coll., 41
Porgès (Mme J.), coll., 270
Portland, Art Museum, 507
Portrait, said to be a Comedian, 245. – See also under the name of the sitter: Fanchon, Diderot, Greuze, Peintre, La Bretèche, La Fare (Mme de), Aubry (Présidente), Fragonard, etc
Portrait dit d'un comédien, 245
Pot au lait (Le), 283
Potter (Paul), attr. to, 112
Poursuite (La), 301, 303, 305
Pourtalès (comte de), coll., 259, 346
Pourtalès (comtesse de), coll., 17
Prault, sale, 270, 283, 370, 481, 482, 519
Preacher (The little), 471, 472
Prédicateur (Le petit), 471, 472
Premiers (Les) pas de l'enfance, 538–539, 540
Preparations for a baptism (The), 96. – *P. for a meal*, 120
Prêtresse (Tête de), 97
Printemps (Le), 53, 66, 67
Progrès de l'Amour (Le) dans le coeur des jeunes filles, 304–307
Progress of Love (The) in girl's heart, 304–307
Promenade (La), 538–539, 541
Propitious Inspiration, 427
[Proth, de], sale, 392
Prousteau de Montlouis, sale, 308
Psyché montre à ses soeurs les présents qu'elle a reçus de l'Amour, 89
Puppet Show (The), 435
Pursuit (The), 301, 303, 305

Quenet, coll., 20, 129, 162, 163, 169, 170, 185, 226, 231, 232, 284, 475. – Q. sale, 78, 109, 158, 159, 310–311, 317, 325, 386, 394, 404
Quesnay, see Quenet
Quiévrain, see *View of Quiévrain*
Quimper, Museum, 177
Quintana (D. Manuel), quoted, 497
Quintana (Mme Susana Rodriguez de), sale, 497

R. R. . . ., sale, 497
Raccommodement (Le), 119
Radelle, coll., 190
Rambouillet, see *Fête*
Randon de Boisset, coll., 244, 337. – Sale, 16, 126, 284, 317, 338
Raudière (baron de la), coll., 490
Raynaud, coll., 32, 33
Reader (the), 384, 386, 387, 391
Reading lesson (the), 465
Reber, sale, 475
Récamier (Mme), coll., 386
Réconciliation (La), 453, 454, 455
Récréation après la collation dans un parc, 445
Redmond (Mrs. Johnston L.), coll., 379
Regnault (N. F.), engr., 211, 230, 278, 488, 523, 541
Reinagle (R.), coll., 7
Reiset (J.), sale, 271
Rembrandt, after, 2, 3, 7, 8, 9, 10, 11. – Manner of, 191, 197
Remember (Do you), 358
Remembrance of happiness (The), 310–311
Rémusat, sale, 494
Rémy, coll., 61, 154, 195, 200
Renand (Georges), coll., 481

Renaud dans les jardins d'Armide, 213. – *R. dans la forêt enchantée*, 214
Renault (Louis), coll., 125, 372
Rencontre (Le) sous les saules, 187
Rendez-vous (The), 304
Rentrée du troupeau (La), 152
Rentschler (Georges A.), Cincinnati, coll., 192
Repos (Le) de Diane, 26
Repos de la Sainte Famille, 12, 21, 22, 23. – *R. pendant la fuite en Egypte*, 24
Repos champêtre (Le), 158, 159
Réprimande (La), 479
Résistance (La), 277. – *La R. inutile*, 276, 278
Retour au logis (Le), 453, 454, 455. – *Retour (Le) des champs*, 113. – *R. du laboureur*, 470
Return Home, 453, 454, 455. – *Return (The) of the herd*, 152. – *R. of the labourer*, 470
Rêve du guerrier (Le), 211
Réveil (Le) de la Nature, 490. – *R. de Vénus*, 25
Revenez, coll., 410, 411
Rêverie (La), 526
Réveuse (La), 340
Ribeyre (de), sale, 513
Ribou, copy by, 249
Richard, coll., 477. – Sale, 101
Riggieri (see Colombe)
Rigny (de), sale, 540
Rinaldo in the enchanted forest, 214. – *Rinaldo in the gardens of Armida*, 213
Ring biscuit (The), 280, 281, 282
Ristelhuber, coll., 295, 374
Rivière (La) aux barques, 440
Robert (Hubert), attr. to, 108
Robillard (H.), lithogr., 226
Robin (J.), coll., 86
Rochebousseau (marquis de la), sale, 386
Rocher (Le), 127. – *R. avec cascade*, 134
Rockefeller Jr. (John D.), N.Y., coll., 415
R(oettiers), sale, 246
Rogers (Grace Rainey), coll., 515
Roland, sale, 451
Rollin, sale, 315
Roman charity, 219
Roman de Miss Sara (Sujet tiré du), 456
Romanet (A.), engr., 226, 367
Rome, Church of the Capucines, quoted, 100
Roncière (de la), sale, 540
Rosalie en Fanchon la vielleuse, 505
Rose (Major Hugh), London, coll., 52
Rosenfeld (E.), coll., 429
Roses trémières, 532–535
Roslin d'Ivry, coll., 340
Rothan (G.), sale, 110, 485, 505
R[othschild], coll., 30, 74–77
Rothschild, Baron Adolphe de, coll., 477. – Baron Alain de R., coll., 272. – Baron Alphonse de, coll., 47, 48, 245, 246, 308, 321–322, 425. – Baron Arthur de R., coll., 321–322, 344, 345. – Baronne E. de R., 480. – Baron Edmond de R., coll., 34, 35, 279, 300, 313, 340, 341, 454, 458, 477. – Baron Edouard de R., coll., 245, 246, 410, 411, 480. – Baron Elie de R., coll., 40. – F. de R., coll., 496. – Baron G. de R., coll., 496. – Baron J. de R., coll., 57–60. – James A. de R., coll., 496. – Baron L. de R., coll. 308. – Baron Maurice de R., coll., 34, 35, 47, 48, 300, 313, 340, 425, 454, 458, 477, 486. – Baron Nathaniel de R., coll., 344, 345. – Baron Robert de R., coll., 40, 272. – Baronne Wilhelm de R., coll., 340, 496
Rouart (Ernest), coll., 24
Rouart (H.), sale, 24, 154
Rouen, Museum, 85, 174, 362
Roussel (Mme Eugène), sale, 472, 504
Ruth et Booz, 212
Rutley, coll., 521
Rutter, coll., 506
Ruysdaël, manner of, 133–136
Ruysdaël, after, 181. – R., quoted, 124, 138, 173, 185

S . . ., sale, 11, 142, 497
Saavedra Zelaya (Miss Mercedes), Buenos Aires, coll., 87
Sabatté, sale, 206
Sabin (Frank), coll., 67
Sacrifice (Un), 218. – *S. au Minotaure*, 217, 218. – *S. de Callirhoe*, 221. – *S. de la rose*, 497, 498, 499
Sage (B. G.), sale, 494
Saint, sale, 125, 489, 496
Saint-Aubanel (marquis de), coll., 276
Saint-Aubin (G. de), sketch, 42, 79–80, 92, 105, 128, 129, 229, 230, 274, 356, 357, 382, 445, 461
Saint-Cloud, palais, 183. – St Cloud, see also *Fête*
Saint-Cloud (Vue de), 437
Saint-Geniès, coll., 233
Saint-Germain, coll., 229
Saint-Julien (baron de), coll., 45, 46, 237, 277, 284, 285
Saint-Leu, coll., 226
Saint-Louis, City Art Museum, 361
Saint-Marc (marquis de), coll., 476
Saint - Maurice (Charles - Paul Bourgeois Vialard de), coll., 135–136. – Sale, 119, 356, 357, 392
Saint-Non, copy by, 278. – Engr., 78, 106. – Coll., 57–60, 74–77, 108, 447, 448. – *Portrait de l'abbé de S.*, 241, 243, 251. – Quoted, 476, 510
Saint-Priest (M. de), coll., 318
Saint-Sauveur (Mme de), 126
Saint-Victor (R. de), sale, 154, 180
Sainte Famille, 7, 12
Saisons (Les), 53–56
Salavin, coll., 12
Salomon (Le Roi) fait amener devant lui des jeunes filles par le Maître des Cérémonies, quoted, 339
Salomon (William), sale, 416, 502
San Donato, sale, 488
San Francisco, California Palace of the Legion of Honor, 19
San Francisco, M. H. de Young Museum, 8
Santamarina, coll., 497
Sao Paulo, Brazil, Museum of Art, 472, 503
Sapho et l'Amour, 424, 425, 426, 429
Sara (Miss), see *Roman* or *Tale*
Sardou (Victorien), quoted, 304–307
Sassoon (Mrs. Mayer), London, coll., 537
[Saubert and Desmarets], sale, 160, 161, 424, 469, 470
Sautere, coll., 424
Sauvage, sale, 206
Sauvageot, coll., 279
Sauveur (Le) lavant les pieds de ses Apôtres, 91
S[avalette], sale, 61, 171
Saviour (The) washing the feet of the Apostles, 91
Savoyarde (Une), 2
Say "please", 469. – Quoted, 468
Scène champêtre, 40
Scène de famille, quoted, 502
Scènes de la vie champêtre, 36–39. – *Scènes d'intérieur*, quoted, 371
Schiff (John Mortimer), N.Y., coll., 491
Schiff (Mortimer L.), coll., 491
Schlichting (baron de), coll., 68, 211
Schoolmistress (The), 468
Sculptor's vision (The), 189
Sculpture, 58
Seasons (The), 53–56
Secretan, sale, 454
Sedelmeyer, coll., 119. – Sale, 25
See-saw (The), 46, 48
Seghers (Daniel), quoted, 20
[Ségur, Maréchal de], sale, 464
Seligmann (Jacques), coll., 420
Serment (Le) d'Amour, 496
Servat (baron), coll., 367
Shepherds (The), 148, 154
Shepherdess (The), 32, 39
Sherbatov, coll., 349, 350
Shewan (Mr. Edwin A.), coll., 502
Sichel, coll., 481
Siéhen (de), coll., 19
Silbermann (MM), N.Y., coll., 107
[Silvestre], sale, 474
Simonet, sale, 339, 458, 505
Simpson (J. W.), coll., 43, 52, 344, 345
Simpson (Mrs. John W.), coll., 319–320
Sinéty (de), coll., 47, 48. – Quoted, 45, 46
Singer (Portrait of a), 246
Sireul, sale, 1, 134
Sisters (The two), 476
Soeurs (Les deux), 476
Soins maternels, 363
Soir (Le), 80
Soirée (Une) chez Madame Geoffrin, 128
Solimena, quoted, 61
Sommeil de l'enfant Jésus, 7
Song (The), 244
Songe d'amour (Le), 211, quoted, 488. – *S. de Plutarque*, 85. – *S. du mendiant*, 358.
Sorrow, 398
Soulas (S. E.), coll., 514
Souvenir (Le), 390. – *Le s. du bonheur*, 310–311
Souvenirs (Les), 306, 386
Souviens-toi, 358
Spitzer (F.), coll., 451
Spouses (The happy), 500
Spring, 53, 66, 67
Stable (The), 114
Staël (baron de), coll., 116
Stainville, sale, 191
Staub-Terlinden, Switzerland, coll., 460
Steps (The first) of infancy, 538–539
Stern (Mme Louis), sale, 458
Stettiner, coll., 276, 386, 478, 504, 518
Stillman (James), coll., 31, 33
Stockholm, National museum, 13, 276
Stolen kiss (The), 119
Stolen shirt (The), or *Cupid undressing a girl lying on a bed*, 230. – Quoted, 314
Storm (The), 103
Storming the citadel, 302, 304

Stormy weather, 167, 168
Straten (baron van der), coll., quoted, 424
Straten Ponthoz (baron Roger van der), coll., 276, 425
Strauss (J.), coll., 12
Stream of water (*The*), 178
Stroganoff (count), coll., 349, 350, 471, 472
Study of a man, 99
Study or the Song, 244
Suivante (*Une jeune*) *tient un enfant qui tend les bras à sa mère*, quoted, 463
Sultan assis sur des coussins, 334
Sultane assise sur un sofa, 335. – *S. sur une ottomane*, 336, 337, 338
Summer, 54
Surmont (Mme L.), sale, 41
Surprise (*La*), 276, 301, 302
Surprises (*Les*), 302
Swing (*The*), 46, 237, 447. – *The little S.*, 438

T . . . (Ch.), coll., 18
Tabourier, sale, 493
Tale of Miss Sara, 456
Tale of youthful love (*The*), 304–307
Talleyrand, duc de Dino (marquis de), coll., 211
Taureau blanc (*Le*), 115
Tedesco, coll., 454
Temps orageux (*Le*), 167, 168
Tertre (*Le*), 175
Testament subject (An Old), 212
Tête, 191, 203, see also *Homme*, *Vieillard*, *Femme*, etc.
Thénin, coll., 238
Thompson de Beaurepaire (Mme Louise G.), coll., 415
Thought (*New*), 280
Thyssen (baron), Lugano, coll., 48, 345, 426, 472
Thyssen (Mme Fritz), coll., 344
Timken (W. R.), N.Y., coll., 368
Tivoli, Villa d'Este and Gardens: 105, 106, 107. – *Waterfalls*, 108, 109, 110 (see also *Cascatelles*). – *Tempète de T.*, 110
Toilette de Psyché (*La*), 89
Toilette de Venus (*La*), 84, 314
Toledo Art Museum, 47
Tonnelier, sale, 384, 385
Toulon, Musée d'Art et d'Histoire, 298
Toussaint, engr., 340
Toy-Seller (*The*), 434
Train of figures and animals in the style of Benedette, 140
Traitants (*Les*), quoted, 385
Treat Paine (R.), coll., 451
Trees (*The three*), 188
[Tricot], sale, 223
Tricou, coll., 187
Triomphe de l'Amour (*Le*), 312
Triomphe de Venus (*Le*), 84
Trotti, coll., 178
[Trouard], sale, 52, 95, 143, 148, 165, 223, 313, 358
Troupeau (*Le*), 179. – *T. fuyant l'orage*, 125
Troyes, Musée des Beaux-Arts, 21. – Saint-Nizier (church of), 21
Tuffier (Dr.), coll., 391, 490
Turkey-cocks, 111
Turkheim (de), coll., 17
Turner (P. M.), coll., 245, 246
Turpin de Crissé, coll., 308, 503
Twins (*The*), 461
Tyszkiewcz, coll., 234

Uppleby (John Gylby), Esq., coll., 521
Uzielli, coll., 189

Vache (*La*) *et son conducteur*, 112
Vaches et bouviers à l'abreuvoir, 104
Vaile (Reginald), sale, 119
Vallet (E.), sale, 245, 246
Van Dyck, manner of, 255
Van Mol (Pieter), after, 6
Van Ostade (Adriaen), after, 5
Varanchan, sale, 1, 94, 116, 121, 218, 233, 251, 281, 398, 477
Vassal de Saint-Hubert, sale, 20, 42, 61, 128, 129, 154, 338
Vaudreuil (marquis de), sale, 1, 16, 183
Vauthier, coll., 230
Veil-Picard (Arthur), coll., 110, 114, 126, 127, 213, 214, 259, 280, 287, 343, 369, 393, 435, 453, 471
Veil-Picard (J.); coll., 126, 127, 369
Vendangeuse (*La*), 33, 38
Venus, see also *Toilette*, *Triomphe*
Venus et l'Amour, 52, 295, 299, 429
Vénus coupant les ailes de l'Amour, 52. – *V. s'éveillant*, 25. – *V. offrant des couronnes*, 295. – *V. refusant un baiser à l'Amour*, 429. – *V. recevant la pomme*, 432
Veri (marquis de), coll., 424, 495. – Sale, 90, 319–320, 395, 424, 441, 476, 495, 509, 510
Verre d'eau (*Le*), 284, 285
Verrier, coll., 319–320, 389. – Sale, 92, 270, 274
Verrou (*Le*), 494, 495
Versailles, Cercle d'Artillerie of the Garde impériale, 297. – Musée, 225, 297 – 300. – Palais, 89, 294
Verteville (de la), coll., 484
Vestale (*Portrait de femme en*), 405. – *Tête de V.*, 404. – *V. à mi-corps*, 406
Vestier (Antoine), coll., 501
Veyrassat (J. J.), engr., 444
Vidal, engr., 278, 476, 540, 541
Vieillard à mi-corps, un chapeau sur la tête, sa main gauche tient une bourse, sa main droite est appuyée sur un livre, 385. – *V. à mi-corps, les poings fermés posés sur une table*, 200. – *V. à mi-corps, la tête presque de face, vêtu de noir, dans le genre de Rembrandt*, 197. – *V. à mi-corps, près d'une table sur laquelle un livre est posé*, 201. – *V. devant une table*, 200. – *V.* (*Tête de*), 191, 192, 193, 204, 205, 207, 385
Vielleuse, 42. – See also *Fanchon* and *Rosalie*
Vien, sale, 13
Vierge (*La*) *et L'Enfant Jésus*, 11, 13, 20. – See also *Sainte Famille; Education de la Vierge*
V[ieu]V[iller] (de), sale, 144, 145, 181, 212, 296, 431, 432
View of Quiévrain, after Wouwermans (copy of a), 4
Vigier, sale, 339
Vignier (Louise), 403
Villa d'Este, see *Tivoli*. – *Villa italienne*, or *La Cascade*, 349
Village interior, or *The Happy mother*, 363, 364
Villageoise (*Une jeune*) *couchée au pied d'un arbre*, 159
Villars (F. de), sale, 229
Villeminot, sale, 326–327, 439, 488
Villers sale, 542–545
Villot (Frédéric), sale, 68
Vincent (painter), coll., 354–355
Vincent (son), 354–355
Vincent, coll., 34
Virgin (*The*) *and the infant Jesus*, 11, 13, 20
Vision du sculpteur (*La*), 189
Visitation de la Vierge, 14, 15, 16
Vitta (baron), coll., 160
Voeu (*Le*) *à l'Amour*, 492, 493
Vogué (comtesse Charles de), coll., 250
Volpato, sale, 386
Votive (*The*) *offering to Love*, 492, 493
Vouge (de), sale, 99
Vow (*The*) *of Love*, 496
Vue intérieure d'un parc, quoted, 439
Vue de Quiévrain, d'après Wouvermans (copie d'une), 4

Waldeck-Rousseau (M.), coll., 339
Walferdin, coll., 184, 248, 435, 489. – Sale, 15, 17, 19, 81, 114, 127, 160, 163, 175, 178, 185, 188, 214, 217, 220, 250, 259, 267, 280, 282, 287, 293, 301, 302, 315, 342, 346, 362, 363, 420, 433, 435, 446, 478, 489, 493, 498, 499, 512, 515, 516. – Quoted, 248
Walk (*The*), 538, 539, 541
Wallace (Sir Richard), coll., 488, 520. See London
Wallet, engr., 241, 243, 244, 275, 339
Wallis (F.), coll., 344, 345
Walters (H.), coll., 234
Walters (Mrs.), sale, 234
War, 79, 215
Warneck, sale, 192
Warrior (*The sleeping*), 210. – *The Warrior's dream*, 211
Warsaw, Lazienski Palace, coll., 523
Washerwomen (*The*), 102, 160, 185, 186, 361
Washington, National Gallery of Art, 319–320. – S. H. Kress collection, 443, 444, 447, 448, 459. – Mellon coll., quoted, 2
Washington, Phillips Collection, 374
Wasserman, coll., 287
Watel, coll., 114, 213, 301, 302, 433
Watel (marquise de), coll., 433
Watel Dehaynin, coll., 217, 301, 302, 342, 422,
Waterfalls at Tivoli, 108, 109, 110
Watering-place (*The*), 104, 126, 131, 163
Webb (Barlow), coll., 418, 419
Weil, coll., 375
Weirotter, engr., 106
Weiss, coll., 172
Weisweiller, coll., 253, 358
Wertheimer (Asher), coll., 119
Wertheimer (Ch.), coll., 304–307, 369, 491
Wertmuller, coll., 295
Whitcombs (Mr. and Mrs. Edgar B.), coll., 176, 407
Wildenstein (Georges), coll., 57–60, 295, 382, 429, 454
Wildenstein (Guy), see 379
Wildenstein (Nathan), coll., 314, 415, 471, 518
Wildenstein (Messrs), coll., 8, 52, 74–77, 83, 114, 115, 184, 189, 211, 213, 228, 234, 299, 313, 370, 376, 387, 391, 405, 407, 410, 411, 429, 438, 439, 462, 485, 486, 490, 503
Wildenstein (Messrs.), New York, coll., 7, 15, 18, 19, 22, 23, 27, 28, 29, 30, 33, 34, 35, 36–39, 43, 56, 66, 67, 70, 87, 90, 101, 130, 131, 142, 148, 160, 165, 175, 176, 192, 202, 207, 208, 222, 247, 249, 267, 271, 272, 276, 308, 315, 318, 319–320, 335, 344, 345, 349, 350, 359, 379, 382, 386, 388, 403, 409, 412, 413, 414, 415, 416, 417, 419, 421, 425, 433, 434, 443, 444, 446, 447, 448, 451, 459, 460, 463, 465, 472, 476, 478, 486, 487, 491, 494, 502, 506, 507, 510, 511, 513, 515, 521, 540, 541
Wildenstein, (Messrs.), London, 129
Wille, quoted, 254
Wilson (John W.), sale, 271, 357
Windmill (*The*), 181. – *The two Windmills*, 180
Winter, 56
Winterfeld (H.), sale, 112
Winthrop (Grenville L.), coll., 43
Wolkonski, coll., 349, 350
Woman Bathing, 233, 234. – *W. Gathering grapes*, 33, 37. – *W. holding Cupid*, 428. – *W. lying down*, 290. – *W. singing in a landscape*, 155. – *W. sleeping*, 273. – *W. with a fan*, 402. – *W. weeping*, 398. – *W. playing the hurdy-gurdy*, 42. – *W. with a lyre*, 422. – *Woman, head of a*, 394, 412. – *Portrait of a W.*, 209, 374. – *Woman* (*Fair, dark-haired*), *head of a*, 347–348. – *Woman* (*Young*) *dozing*, 397. – *Y. W. entreated by Cupid*, 430. – *Y. W. holding a child*, 146. – *Y. W. inspired by Cupid*, 423. – *Y. W. learning of the death of her lover*, 400. – *Y. W. putting on her garter*, 399, 401. – *Y. W. Standing, plucking a guitar*, 545. – *Y. W. telling her follower the contents of a note*, 543. – *Y. W. with a pigeon*, 510. – *Y. W., Head of a*, 379
Women washing clothes in a ruin, 360. – *W. on a bed*, 291. – *W. with children in a landscape*, 150–151
Worcester Art Museum, 152
Wouwermans (after), see View of Quiévrain
Wynants, quoted, 132
Wynn Ellis, coll., 268

Yorke (the Hon. Mrs.), sale, 67
Young Woman, see *Woman*
Youssoupoff, see Iousoupov

Zarine (A.), coll., 476